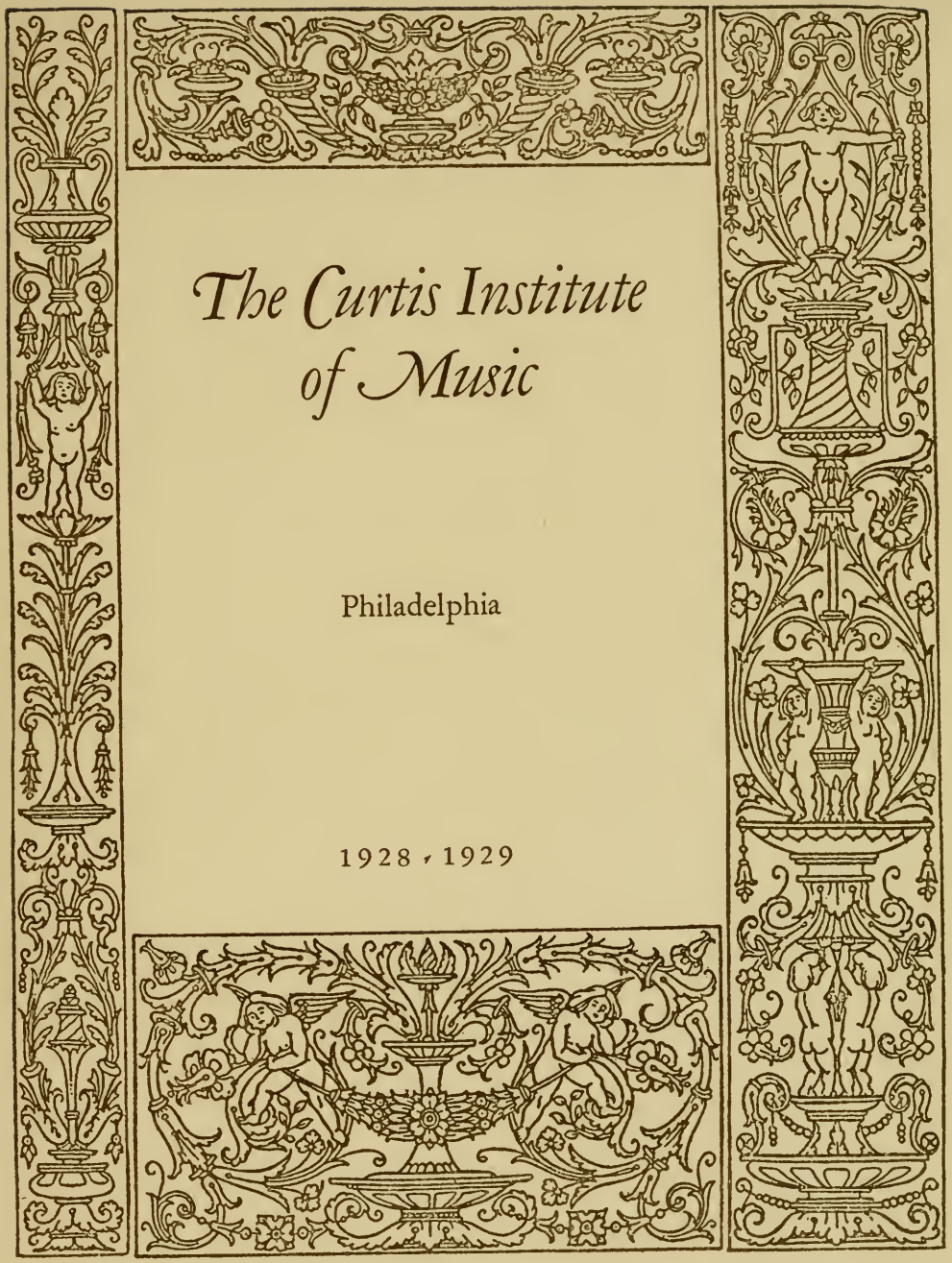
The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok



Catalogue

1928-1929



The Curtis Institute of Music

Philadelphia

1928 · 1929

The Curtis Institute *of* Music

Endowed

By MARY LOUISE CURTIS BOK



CATALOGUE

1928-1929

RITTENHOUSE SQUARE
PHILADELPHIA PENNSYLVANIA

THE CURTIS INSTITUTE *of* MUSIC

WAS CREATED, IN 1924,
UNDER AN ENDOWMENT

By MARY LOUISE CURTIS BOK

AND IS OPERATED UNDER A CHARTER OF
THE COMMONWEALTH OF PENNSYLVANIA

PURPOSE

TO HAND DOWN THROUGH CONTEMPORARY
MASTERS THE GREAT TRADITIONS
OF THE PAST.

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE

The Curtis Institute *of* Music Offers to Students

Instruction by world famous artists who give individual lessons.

Free tuition.

Financial aid, if needed.

Steinway Grands, string and wind instruments rent free, to those unable to provide such for themselves. These Steinway pianos will be placed at the disposal of students in their respective domiciles.

Opportunities to attend concerts of the Philadelphia Orchestra and of important visiting artists, also performances of the Metropolitan Opera Company—as part of their musical education.

Summer sojourns in the United States and Europe, to advanced and exceptionally gifted students, under artistic supervision of their respective master teachers of the Curtis Institute.

Public appearances during the period of their studies, when warranted by their progress, so that they may gain practical stage experience.

In addition to development of the student to full artistic maturity, financial assistance in setting out upon a public career.

Director

Josef Hofmann

OFFICERS

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Vice President

PHILIP S. COLLINS

Secretary and Treasurer

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ENTRANCE TO THE MAIN BUILDING



HALL IN THE MAIN BUILDING

EXECUTIVE STAFF

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LOCATION

The Curtis Institute of Music, facing the green of Rittenhouse Square, is in the heart of the best residential section of Philadelphia. It is within four blocks of the Academy of Music where the symphony concerts of the Philadelphia Orchestra, the concerts of important visiting artists and the performances of the Metropolitan Opera Company of New York are given.

BUILDINGS

The buildings comprise three beautiful private residences which have been remodeled: yet there has been retained their original homelike atmosphere.

EQUIPMENT

The equipment and furnishings combine beauty and utility.

LIBRARY

The library is extensive and of wide scope, embracing over 10,000 volumes—books, music and scores. It includes many original and unedited editions of music of the great masters.



ENTRANCE TO CASIMIR HALL



CASIMIR HALL

CASIMIR HALL

Architecturally Casimir Hall corresponds to the Main Building of the Institute.

All the resources of modern research have been used to make it acoustically perfect, and soundproof against street noises.

The illumination is effected by indirect lighting concealed behind the upper moulding all around the hall. The interior walls are of white mahogany and paneled up to the ceiling.

The concert organ is a four-manual Aeolian and is used for students' lessons as well as for concerts.

To facilitate the placing of pianos on the stage, a proscenium elevator has been devised which allows a section of the stage to descend to the basement where the concert grand pianos are stored.

In this hall, the students are given the opportunity of acquiring experience in students' concerts under conditions equaling those under which they will appear in professional life.

HEADS OF DEPARTMENTS

The various Departments of The Curtis Institute of Music are under the personal direction and supervision of the following members of its Faculty:

MARCELLA SEMBRICH..... *Voice*
JOSEF HOFMANN..... *Pianoforte*
LYNNWOOD FARNAM..... *Organ*
LEOPOLD AUER..... *Violin*
LOUIS BAILLY..... *Viola and Chamber Music*
FELIX SALMOND..... *Violoncello*
CARLOS SALZEDO..... *Harp*
ARTUR RODZINSKI..... *Orchestra*
ROSARIO SCALERO..... *Theory and Composition*

These artists, in each instance, in addition to their duties as Heads of Departments, instruct students personally.



Josef Hofmann
Director of the Institute



Harriet
van Emden



Emilio
de Gogorza



Marcella
Sembrich



Richard Hageman



Horatio Connell

DEPARTMENT OF VOICE

MARCELLA SEMBRICH, Head of Department

Instructors

MARCELLA SEMBRICH
HARRIET VAN EMDEN
EMILIO DE GOGORZA
HORATIO CONNELL

Coaching and Repertoire

RICHARD HAGEMAN
ARTUR RODZINSKI
DAGMAR RYBNER BARCLAY
ILSA REIMESCH
MAX PONS

Diction

JEAN B. BECK
EUFEMIA GIANNINI GREGORY
SAMUEL ARTHUR KING
MINNA SAUMELLE
HERMANN J. WEIGAND

Operatic Acting and Stage Deportment

WILHELM VON WYMETAL, JR.

Platform Deportment

SAMUEL ARTHUR KING

MARCELLA SEMBRICH

Marcella Sembrich Kochanska, who was destined to become one of the world's greatest operatic sopranos, was born in Lemberg, Poland. She adopted her mother's maiden name of Sembrich to serve her professional career. Her first musical instruction was received from her father in piano and violin. At the age of twelve she appeared in piano and violin recitals, and she continued her study of these instruments with Guillaume Stengel in the Lemberg Conservatory. When she was sixteen years old, Marcella was sent to Vienna to perfect her musical and pianistic training under Julius Epstein, and it was here that her great possibilities as a singer were discovered. The girl was then sent to study voice with Lamperti in Milan.

Her debut as singer was made in Athens in 1877, and success in opera came swiftly. Engagements in London, Paris, Dresden, Berlin, St. Petersburg (Leningrad), Vienna and Madrid followed in quick succession, and in 1883 Madame Sembrich was engaged as leading soprano at the Metropolitan Opera, and made her debut as Lucia. Concert tours and operatic engagements in Europe alternated with her visits to America, and from 1902 to 1909 she was continually engaged by the Metropolitan Opera Company. After retiring from operatic and concert work, Madame Sembrich devoted herself to teaching and has since developed such singers as Jeritza, Dusolina Giannini, Hulda Lashanska and Queena Mario.

EMILIO DE GOGORZA

Spain, France and England have all shared in the musical endowment bestowed upon this artist. He was born of Spanish American parentage in Brooklyn, New York, in 1874. In England he undertook singing as a serious study and in France he made his first appearance on the concert stage. When Emilio de Gogorza traveled as a child, it was in London that he became a favorite as boy soloist, singing in churches and in school choirs. He completed his studies at the Ecole Monge and at the Lycée Louis-le-Grand in Paris, France.

De Gogorza returned to America for his first serious instruction, his teachers being Moderati and Agramonte in New York. A visit to Paris resulted in his continuing his studies with Emile Bourgeois, singing master of the Opéra Comique. In 1897 de Gogorza was heard in a concert in New York with Marcella Sembrich. From that date his appearances have been continuous both in recitals and with the leading orchestras in the United States and Europe.

With his unusual gift for languages, Emilio de Gogorza has been able to enrich his programs with the rarely heard songs and folk music of many races. He has cultivated in his audiences a taste and appreciation for the songs of the younger French composers, for Russian folk songs, and has revealed a new world of Spanish art song in the melodies of Andalusia, Catalonia, and the country of the Basques.

DEPARTMENT OF PIANOFORTE

JOSEF HOFMANN, Head of Department

DIVISION OF PIANO SOLO

JOSEF HOFMANN, Head of Division

Instructors

JOSEF HOFMANN
ALEXANDER LAMBERT
ISABELLE VENGEROVA
DAVID SAPERTON

DIVISION OF ACCOMPANYING

HARRY KAUFMAN, Head of Division and Instructor

DIVISION OF SUPPLEMENTARY PIANO

ABRAM CHASINS, Head of Division

Instructors

ABRAM CHASINS
ETHEL S. DRUMMOND
CLAIRE SVEĆENSKI
and others, drawn from the student body of the Institute.

DEPARTMENT OF ORGAN

LYNNWOOD FARNAM, Head of Department and Instructor



Josef Hofmann



Alexander Lambert



Isabelle Vengerova



David Saperton



Harry Kaufman



Abram Chasins



Lynnwood Farnam

JOSEF HOFMANN

A musical lineage that embraced on his father's side a piano teacher, pianist-composer and orchestra leader, and on his mother's a noted soprano of the Cracow Municipal Opera, furnished the background for the youthful genius, Josef Hofmann. He was born in 1876 and began to study music before the age of four, his first teacher having been his sister. A year later Hofmann senior undertook the boy's musical training.

Josef Hofmann made his first public appearance in a town near Warsaw when he was five years old. Other concerts followed in the leading cities of Poland and when he was eight he was heard by Anton Rubinstein who predicted a career of exceptional brilliance for the youthful prodigy.

At the age of nine, his first European tour was arranged and the boy was heard in Germany, France, England and Scandinavia. Soon after, in 1887, he appeared for the first time in the United States, giving forty concerts. The remarkable playing of the eleven-year-old boy so aroused the enthusiasm of Alfred Corning Clark of New York that he generously offered to provide his father with the necessary means to further his musical education and artistic growth, whereupon the boy returned to Europe to study music in Berlin. Four years later he became the only private pupil of Anton Rubinstein.

In 1894, then eighteen years old, Hofmann returned to the concert platform. He toured Germany and England and in 1896 made his Russian debut. Two years later he returned for a tour of the United States and has since been constantly before the public as concert pianist and composer. For the last twenty-one years Mr. Hofmann has made his home in the United States and has become an American citizen.

Hofmann's compositions are numerous. His orchestra works have been performed in the United States and Europe by Nikisch, Schuch, Safonoff, Stokowski, Zach, Gabrilowitsch, Damrosch and Stock.

ALEXANDER LAMBERT

Born of a musical family in Warsaw, Poland, in 1863, Alexander Lambert received his first piano instruction from his father, a well-known violinist.

In 1875, on the advice of Anton Rubinstein who had heard the boy play, he was sent to Vienna. There he studied at the Conservatory with Julius Epstein,—with Gustave Mahler as a co-student. He was graduated with high honors.

In 1880 he came to America where he remained for three years, concertizing and teaching.

Thereafter he returned to Europe where he was engaged by the noted manager, Herman Wolff, to appear in concerts and to teach at "Kullaks Akademie der Tonkunst" in Berlin. His first concert tours were in conjunction with Joseph Joachim and Pablo Sarasate. He also appeared with many orchestras and in recitals.

He then went to Weimar to study with Liszt, his fellow students being Moriz Rosenthal, Alexander Siloti, Arthur Friedheim and many other well known pianists.

In 1884 he returned to America to appear as soloist with the New York and Boston Symphony Orchestras, and made a tour of the leading cities. His love for teaching was always uppermost and he established a music school in New York City which for eighteen years enjoyed an international reputation. Today he is acknowledged as one of the leading teachers in the United States.

ISABELLE VENGEROVA

A native of Vilno, Russia, descended from a family that was widely known in the field of literature, Isabelle Vengerova, at the age of 14, was sent to the Vienna Conservatory, wherefrom she was graduated in 1895. Later, she studied for two years with Leschetizky and subsequently with the famous pianist, Anette Esipoff.

Madame Vengerova distinguished herself as a pianist and teacher and became assistant to Madame Esipoff at the Imperial Conservatory in St. Petersburg (Leningrad). In 1910 she was appointed Professor of pianoforte at this famed school under the direction of Glazounoff and remained in this position for twelve years.

Her concert tours of Russia and Western Europe took her to the principal centers of music on the continent where she was acclaimed as a prominent soloist with orchestra, ensemble player and recitalist. With Kochanski and Joseph Press, she took part in a Brahms cycle, playing for the first time in Russia most of the chamber works of that composer.

Madame Vengerova left Russia in 1922 and came to the United States the following year. She has frequently appeared in concerts, and has been a member of the piano faculty of the Curtis Institute of Music since its foundation.

LYNNWOOD FARNAM

Born at Sutton in the Province of Quebec in 1885, Lynnwood Farnam, organist, began his musical studies as a pianist in Dunham, where, at the age of fifteen, he won the Montreal Music Scholarship. This scholarship, contributed by Lord Strathcona and Lord Mount Stephen, made possible his four years of study at the Royal College of Music in London. His teachers were Franklin Taylor and Herbert Sharpe for piano, and Dr. James Higgs, F. A. Sewell, and W. S. Hoyte for organ.

The organ won young Farnam's preference, and to this he devoted his chief interest. Returning to Canada in 1904, Mr. Farnam received his first appointment as church organist in Montreal and soon was appointed organist of Christ Church Cathedral. He gave up this post in 1913 to accept a call to Emmanuel Church in Boston. The war interrupted his musical career, but after his discharge he returned to the United States.

He was engaged as organist by the Fifth Avenue Presbyterian Church, New York City, during 1919-20, and since that date has been organist of the Church of the Holy Communion in New York. Mr. Farnam has had an extensive concert career, having appeared as soloist with the Society of the Friends of Music, New York, at the Coolidge Foundation Festival of Chamber Music in Washington, the Cincinnati Music Festival, and on other notable occasions. He has given public performances at York Minster, Bath Abbey, the Cathedrals of Westminster, Southwark, Exeter, and Christ Church, Oxford, in England, and in the American Cathedral in Paris and at the Church of St. Ouen in Rouen, France.



Leopold Auer



Efrem Zimbalist



Lea Luboshutz



Edwin Bachmann



Louis Bailly



Felix Salmond



Carlos Salzedo



Albert Meiff

DEPARTMENT OF VIOLIN

LEOPOLD AUER, Head of Department

Instructors

LEOPOLD AUER
EFREM ZIMBALIST
LEA LUBOSHUTZ
EDWIN BACHMANN

Violin Instructor of Students Majoring in Chamber Music and Orchestra Playing

ALBERT MEIFF

DEPARTMENTS OF VIOLA AND CHAMBER MUSIC

LOUIS BAILLY, Head of Departments and Instructor

DEPARTMENT OF VIOLONCELLO

FELIX SALMOND, Head of Department and Instructor

DEPARTMENT OF HARP

CARLOS SALZEDO, Head of Department and Instructor

LEOPOLD AUER

Leopold Auer, dean of violin pedagogues and "maker of violinists," has enjoyed throughout a long life the highest distinction in many realms of music. Pre-eminent as a soloist, as orchestra conductor and as teacher, he is also widely known for his original compositions and transcriptions. During the past twenty years, the success of his pupils has brought him worldwide fame.

Born in Hungary, Leopold Auer studied first at the Vienna Conservatory and later with Joachim. Before he was twenty he was named conductor of the Dusseldorf Orchestra and occupied a similar post in Hamburg. In 1868 he was appointed court violinist at St. Petersburg (Leningrad) and held this post continuously until the overthrow of the Imperial régime in Russia. He succeeded Wieniawski as Professor of the St. Petersburg Conservatory and during this entire period was conductor of the Imperial Music Association. He was acclaimed in the principal cities of Europe as the leading violinist of the age.

Political hazards compelled Professor Auer to leave St. Petersburg in 1917, and, after a brief visit to Norway, he came to America early in 1918. Here he was engaged for a concert tour of the principal cities, after which he devoted himself to teaching privately in New York City. Among his pupils are numbered Heifetz, Elman, Zimbalist, Kathleen Parlow, Poliaken, Cecilia Hansen, Rosen, and Seidel.

LEA LUBOSHUTZ

Lea Luboshutz was born in Odessa and began her concert career as a violinist at the age of six. It was upon the advice and insistence of Vassily Safonoff, noted Russian conductor, that she pursued her studies at the Moscow Conservatory. There she received a gold medal for exceptional accomplishment and at the age of sixteen was heard in concerts in Poland, Germany and France. She appeared with the leading orchestras, including those conducted by Safonoff and Arthur Nikisch.

Her first appearance in America was as soloist with the Russian Symphony Orchestra. This was followed by an extensive tour of Russia and other European countries where she gave more than one hundred recitals. Mme. Luboshutz later studied for three years with Eugene Ysaÿe and became one of his most brilliant pupils. Since then she has appeared extensively in concerts in the United States and abroad. She has been soloist with the Berlin Philharmonic Orchestra and the Pasdeloup Orchestra in Paris. Madame Luboshutz returned to America a few years ago as soloist with the State Symphony of New York. She has since been heard as soloist with the leading symphony orchestras in this country.

EFREM ZIMBALIST

Known throughout the musical world as one of the most brilliant concert violinists, Efrem Zimbalist displayed as a child the genius that was to bring him future renown. At the age of nine he was appointed first violin in the orchestra of the Rostov Opera, in Rostov-on-Don, Russia, where he was born. Soon after he was sent to study with Professor Leopold Auer at the Imperial Conservatory of Music in Petrograd.

The principal cities of Europe had already acclaimed him as one of the world's greatest violinists when he made his American debut in 1911. Since then Mr. Zimbalist has been heard in the principal cities of the civilized world, has appeared as soloist with the leading orchestras and has made several tours around the world. He has contributed original compositions for the violin, piano and voice, and has composed successful light operas.

LOUIS BAILLY

A native of Valenciennes, France, Louis Bailly, at the age of seventeen, won a first prize for viola playing at the Paris Conservatoire. He soon gained a reputation as soloist, playing with the Concerts Colonne, the Société des Concerts du Conservatoire and other larger orchestras.

Having decided upon a career as a specialist in Chamber Music, he became a founder-member of the famous Capet Quartet, whose annual performances of all the Quartets of Beethoven are still events in the musical life of the continent. From this organization he passed to the Geloso Quartet with whom, until the outbreak of the Great War, he toured Europe, playing before notable audiences. By special permission of the French Government, Mr. Bailly came to New York as a member of the Flonzaley Quartet. He rapidly became as well known in the United States and Canada as he had been in Europe, both as a virtuoso viola player and as a member of such organizations as the Flonzaley and Elman Quartets. With Harold Bauer at the piano, he gave the first performance of Ernest Bloch's "Suite for Viola and Piano" at the Pittsfield Festival in 1919. Mr. Bailly has appeared as soloist with the Philadelphia Orchestra, the Chicago Symphony, the National Symphony under Bodanzky and with the Friends of Music, New York City. For nine years he has been a member of the Jury of the Paris Conservatoire.

FELIX SALMOND

A musical endowment was the birthright of this violoncellist; his father was Norman Salmond, the celebrated English bass-baritone; his mother was a professional pianist. Felix Salmond was born in London in 1888. His early gifts matured under the tutelage of Professor W. E. Whitehouse of the Royal College of Music in London, where at the end of three years young Salmond won a scholarship which he retained for a period of four years. He then continued his studies in Brussels with Edouard Jacobs.

Mr. Salmond made his debut in London in 1909, and thereafter appeared in concerts throughout Great Britain. He was invited by Sir Edward Elgar to appear as soloist in the première of that composer's Concerto for Violoncello and Orchestra, played by the London Symphony. In 1921 he made his debut on the Continent in a recital in Amsterdam after having devoted two seasons to ensemble playing with the Chamber Music Players.

Mr. Salmond has appeared in concerts with the most celebrated pianists of the day, and as soloist with the leading orchestras. He made his first concert appearance in the United States in 1922, and has alternated his visits here with concert tours of Europe. While Mr. Salmond is recognized as one of the leading exponents of the classical repertoire for the 'cello, he has done much to introduce the works of modern composers.

CARLOS SALZEDO

Destined to become the leading single factor in elevating the harp to a position of undisputed authority and popularity, Carlos Salzedo, the creator of "contemporary harpism," won his earliest laurels in piano and solfège. He was born in 1885 in the province of Gironde, France, and entered the Bordeaux Conservatory at the age of seven. In two years he had won first prizes in the piano and solfège departments. Thence he went to the Paris Conservatory, and at the age of twelve began the study of the harp. Four years later he won in one day the First Prizes for both piano and harp at the Paris Conservatory.

Until he was twenty, Salzedo toured Europe both as pianist and harpist. Not until 1909, when Gatti-Casazza engaged him as solo harpist with the Metropolitan Opera, did the young musician finally determine which instrument would be the one to fashion his career. But once having adopted the harp, Salzedo set about to elevate it to its proper place of importance. He founded organizations and movements to attract public interest, and alternated his tours of America with visits to Europe. The outbreak of the war found him in Europe with the Trio de Lutèce, and after his discharge from the army, Salzedo returned to the United States.

He organized the Salzedo Harp Ensemble, and was elected president of the National Association of Harpists, which office he still holds. With Edgar Varèse, he formed the International Composers' Guild, and issued a magazine, Eolus, devoted to contemporary music. As a teacher he revitalized harp technique and created the system of symbols now universally used to designate the means of producing desired effects. His "Modern Study of the Harp" is the recognized textbook in this branch of music. Salzedo's compositions and transcriptions are numerous. His symphonic poem, "The Enchanted Isle," has been played by the Symphony Orchestras of Chicago, Detroit, Philadelphia and Boston.

DEPARTMENT OF ORCHESTRA

ARTUR RODZINSKI, Head of Department
Conductor of the Students' Orchestra
Instructor of Conducting
and Orchestra Classes

Instructors

Double Bass, ANTON TORELLO
Flute, WILLIAM M. KINCAID
Clarinet, LUCIEN CAILLIET
Oboe, MARCEL TABUTEAU
Bassoon, WALTER GUETTER
Contrabassoon, FERDINAND DEL NEGRO
Horn, ANTON HORNER
Trumpet, SOL COHEN
Trombone, GARDELL SIMONS
Tuba, PHILIP A. DONATELLI
Percussion, OSCAR SCHWAR

(All the above are members of the Philadelphia Orchestra.)

COURSES IN ORCHESTRA INSTRUMENTS

There is in the United States a serious lack of players of woodwind, brass, and percussion instruments, qualified to hold posts in the many symphony orchestras scattered throughout the country. There are today more excellent positions, waiting to be worthily filled, than there are players ready to fill them.

The instructors of the orchestra instruments are artists who hold the posts of solo players of these various instruments in the Philadelphia Orchestra.

The Orchestra

All students of string instruments and those specializing in woodwind, brass and percussion, are required to take part regularly in the rehearsals and concerts of the student orchestra. This training is intensified by participation in the orchestra of various solo players of the Philadelphia Orchestra.

Orchestra Classes

These classes will give students preliminary training in orchestra technique, routine, and sight-reading.

ARTUR RODZINSKI

An innate love for music persisted during the early formative years of Artur Rodzinski, despite the fact that his father, who was an army surgeon stationed at Lemberg, Poland, chose the profession of law for his son. Born in 1893, young Rodzinski attended the Vienna University where he received the degree of Doctor of Laws. Having obeyed the parental dictum, he then turned to music, his real love. At the Vienna Academy he studied piano with Sauer and Lalewicz, theory and composition with Marx and Schreker. His teacher in conducting was Schalk, and soon young Rodzinski was conducting with Schreker the chorus of the Vienna Philharmonic Society, and produced the "Totenmesse" of Berlioz.

The war interrupted Rodzinski's musical activities; but having been wounded in action, he received his discharge and became conductor of the Lemberg Opera. Later he was appointed first conductor of the Warsaw Opera, and here he was enabled to display his initiative in the presentation of new works. Ravel's "L'Heure Espagnole," Strauss' "Rosenkavalier," D'Albert's "Tote Augen" and Ferrari's "Jewels of the Madonna" were all heard under the leadership of Rodzinski before their presentation in the larger cities of Europe. During this period he was also conductor of the Philharmonic Orchestra in Warsaw. In 1925 he was engaged by Leopold Stokowski as assistant conductor of the Philadelphia Orchestra.



Gardell Simons



William M. Kincaid



Lucien Cailliet



Anton Horner



Artur Rodzinski



Marcel Tabuteau



Sol Cohen



Walter Guetter



Philip A. Donatelli



Anton Torello



Ferdinand Del Negro



Oscar Schwar



Rosario
Scalero



Anne-Marie
Soffray



Renée
Longy-Miquelle



Ernest Zechiel

DEPARTMENT OF THEORY AND COMPOSITION

ROSARIO SCALERO
Head of Department
and Instructor in Composition,
Instrumentation and Orchestration

Instructor in Elementary Counterpoint
and Elementary Harmony
ERNEST ZECHIEL

Instructors in Solfège
RENÉE LONGY MIQUELLE
ANNE-MARIE SOFFRAY

ACCOMPANISTS

HARRY KAUFMAN
Official Accompanist of the Institute

Other Accompanists:
DAGMAR RYBNER BARCLAY
ILSA REIMESCH
and others, drawn from the student
body of the Institute

ROSARIO SCALERO

In his art Johannes Brahms represents the last of the German masters in whom was blended the tradition of Italian and German art, this tradition having come to him from Palestrina through an unbroken line of teachers including Albrici (Palestrina's pupil and first cantor of the St. Thomas Church in Leipzig), Fasch, Zelter, Mendelssohn, Joachim, Nottebohm and Mandyczewski. Before he reached the end of his glorious career, Brahms had gathered about him in Vienna a circle of artists who still lived in that marvelous atmosphere where Beethoven and Schubert had not yet become legendary figures. It was into this environment that Scalero came to live as a young man and remained for seven years studying composition with Mandyczewski, one of the most intimate friends of Brahms and the editor of Schubert's and Haydn's complete works.

Scalero, born in 1873, began his musical career as a violinist at the Liceo Musicale in Turin. Later his studies proceeded with Camillo Sivori in Genoa and then with August Wilhelmj in London. At the age of twenty, Scalero won the title of Distinguished Academician of the Royal Academy of St. Cecilia in Rome and after his studies with Mandyczewski he was appointed Docent of Musical Form at the same Academy.

After a series of concerts in the principal cities of Europe, Scalero settled in Rome, where he founded the Società del Quartetto for the performance of ensemble and choral works. He has also acted as High Commissioner for Examinations for the Conservatories of Naples, Rome and Parma. His works are numerous and include compositions for violin, piano and orchestra.

LECTURES ON ART

A series of eight lectures on Fundamental Principles of Expression in Art will be given by Leo Katz, painter and art critic of New York.

1. A Modern Vision of the Development of Art October 8
2. Impersonal Elements: Symbolic and Magic Art (with experiments) October 15
3. Rhythm, Personal Expression (with experiments) October 22
4. Color and Light October 29
5. The Phenomenon of Vision November 5
6. Intuition, Religion and Art . . . November 12
7. The Form of Speed November 19
8. The Latest Phases in Art November 26

THE ACADEMIC DEPARTMENT

Believing that a broad cultural background is an essential factor in the making of an artist, the Institute, in its Academic Department, offers numerous courses of studies supplementary to the major work in music, whereby the students may secure a foundation on which to build in the future.

The Faculty

French, and History of Music

Jean B. Beck, Ph.D.
Professor of Romance Languages and Literature
Lecturer on the History of Music
University of Pennsylvania

World History

Roy F. Nichols, A.M., Ph.D.
Assistant Professor of History
University of Pennsylvania

English Composition and English Literature

William Page Harbeson, LL.B., Ph.D.
Assistant Professor of English Literature
University of Pennsylvania

Elbert Lenrow, A.M.
Instructor in English
University of Pennsylvania

English Diction and Platform Deportment

Samuel Arthur King, M.A. (London)
Lecturer in English Diction
Bryn Mawr College

Italian

EUFEMIA GIANNINI GREGORY

German

HERMANN J. WEIGAND, PH.D.
Professor of German Literature
University of Pennsylvania

Psychology

SAMUEL W. FERNBERGER, PH.D.
Assistant Professor of Psychology
University of Pennsylvania

Academic Tutor

MARY B. WESNER, A.B.

Students, unless excused for some valid reason, are required to study at least one academic subject each year and to attend certain lectures.

STUDIES

VOICE

PIANOFORTE:
- Solo
- Accompanying
- Supplementary

ORGAN

VIOLIN

VIOLA

VIOLONCELLO

HARP

CHAMBER MUSIC AND ENSEMBLE PLAYING

OPERATIC COACHING AND REPERTOIRE

OPERATIC ACTING AND STAGE DEPORTMENT

PLATFORM DEPORTMENT

THEORY:
- Harmony
- Counterpoint
- Solfège
- Dictation
- Chamber Music Score Reading
- Elements of Music
- Instrumentation
- Orchestra Score Reading

COMPOSITION

ORCHESTRATION

CONDUCTING

ORCHESTRA PLAYING

ORCHESTRA INSTRUMENTS:
- Double Bass
- Flute
- Clarinet
- Oboe
- Bassoon
- Horn
- Trumpet
- Trombone
- Tuba
- Percussion

HISTORY OF MUSIC

WORLD HISTORY

PSYCHOLOGY

LANGUAGES, LITERATURE AND DICTION:
- English
- French
- Italian
- German

PLANS OF STUDY

The courses of study at The Curtis Institute of Music are not rigid. The curriculum of each student is carefully adjusted to his individual needs. In general, the following may be considered as typical.

[*Major subject in capitals; supplementary subjects underneath.*]

VOICE	PIANOFORTE	ACCOMPANYING
Supplementary Piano	Chamber Music	Chamber Music
Coaching and Repertoire	Solfège and Theory	Solfège and Theory
Solfège and Theory	Principles of Art Expression	Principles of Art Expression
English	History of Music	History of Music
Italian	English	English
German or French	French, German or Italian	French, German or Italian
Special Diction	Psychology	Psychology
Principles of Art Expression	or	or
History of Music	World History	World History
Psychology	Platform Deportment	Platform Deportment
or		
World History		
Platform Deportment		
Operatic Acting and Stage Deportment		

Organ	Violin, Viola, Violoncello	Conducting
Supplementary Piano	Supplementary Piano	Conducting of Students' Orchestra
Solfège and Theory	Chamber Music	Conducting of Practice Groups
Organ Class	Orchestra	Score Reading at Piano
Principles of Art Expression	Orchestra Class	Instrumentation
History of Music	Solfège and Theory	Playing in Orchestra
English	Principles of Art Expression	Supplementary Piano
French, German or Italian	History of Music	Studying of Symphonic and Operatic Scores
Psychology	English	Solfège and Theory
or	French, German or Italian	Principles of Art Expression
World History	Psychology	History of Music
	or	English
	World History	French, German or Italian
	Platform Deportment	Psychology
		or
		World History

Harp	Orchestra-Instruments	Composition
Supplementary Piano Harp Ensemble Orchestra Class Solfège and Theory Principles of Art Expression History of Music English French, German or Italian Psychology or World History Platform Deportment	*Double-Bass* or *Wood-Wind* or *Brass* or *Percussion* Supplementary Piano Orchestra Orchestra Class Chamber Music Solfège and Theory Principles of Art Expression History of Music English French, German or Italian Psychology or World History	Supplementary Piano Instrumentation Score Reading Chamber Music Principles of Art Expression History of Music English French, German or Italian Psychology or World History

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of compositions is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown, in the examination, rather than upon the degree of advancement already attained. Admission is limited to such applicants as possess unusual talent for the major subject selected and who give promise of developing professional excellence. Selection from among the applicants is made by competitive elimination. The examiners do not assume the obligation of hearing all that an applicant is required to have in readiness for examination.

Voice

The applicant must possess an exceptionally good voice, health, vitality, musical talent and personality. In addition, the applicant should have at least an elementary knowledge of music and of pianoforte, while some knowledge of languages is very desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory. The selections should be chosen from the works of the following composers: Parisotti, Handel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, or Wagner.

Applicants should not be over twenty-three years of age.

Pianoforte

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

Accompanying

Applicants shall demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer-Bülow, Clementi-Tausig, or Czerny, Opus 740. In addition, special stress shall be laid upon the candidate's sight-reading powers and sense of musical values as shown by his ability to play with reasonable fluency either primo or secondo parts of such orchestral and chamber works arranged for four hands, as the examiner may choose and upon his ability to read at sight accompaniments for the violinist or singer. The applicant shall moreover have a fair acquaintance either with some of the standard violin and 'cello works, or, if his preference lie in the direction of vocal accompaniment, some knowledge of song literature.

Organ

The following should be submitted from memory: (a) Fugue or principal movement from a sonata or symphony, (b) a trio and (c) a slow movement.

Applicants must also play the following on the pianoforte: (a) a study, (b) a nocturne or other slow movement.

Applicants should not be over twenty-three years of age.

Violin

Applicants should have a precise knowledge of the positions and the change of positions, double notes, and a complete command of scales and the usual ways of bowing. They should be

able to play selected studies from Kreutzer, Rode and Fiorillo, and one or more concertos from the works of the following composers: de Bériot, Viotti, Spohr, or Vieuxtemps. Selections should be submitted from memory.

Applicants should not be over twenty years of age.

Viola

Applicants must have some knowledge of the clefs, the positions, scales and arpeggios; and be familiar with some of the standard violin studies such as those of Kreutzer, Rode, and also Campagnoli's 41 Caprices, Op. 22, which are especially written for the viola. They should also be able to play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over thirty years of age.

Violoncello

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

Harp

Applicants should possess a knowledge of the principles of modern harp playing and be familiar with the "fundamental position." Knowledge of piano playing is desirable. Applicants should submit from memory two works of contemporary composers and two transcriptions from the classics.

Applicants should not be over twenty years of age.

Orchestra Instruments

The applicant must possess at least an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read from sight, and show talent and aptitude for the instrument of his selection.

Composition

Applicants must submit examples of original work, indicating the possession of genuine creative ability.

Conducting

Applicants must possess a working knowledge of clefs and transpositions, a good ear, a fair knowledge of piano or of some orchestra instrument, and adequate theoretic preparation.

Orchestra Playing—Chamber Music Playing

These departments have been created to provide Orchestra and Chamber Music experience to advanced players and to enable them to gain a comprehensive and practical knowledge of the Orchestra and Chamber Music repertories.

Individual instruction to applicants under these headings will be given only to Violin students who require it.

Applicants under these headings who need individual instruction in other string instruments, woodwind, brass or percussion should apply for instruction in their respective instruments under the headings provided therefor on the application blank.

All of the above mentioned applicants, if accepted, will be entitled to participate in Chamber and Orchestra Playing respectively.

All branches of supplementary study are open to applicants for these departments.

Applicants should not be over thirty years of age.

ASSIGNMENT TO INSTRUCTORS

Students are assigned to instructors in accordance with the recommendation of the examiners. While requests for instruction with particular instructors will be given careful consideration, the right is reserved to make such assignments as seem to be for the best interests of the students. Instructors reserve the right of final acceptance or rejection.

ENROLLMENT REQUIREMENTS

Upon request, forms of Application for Admission will be sent to prospective students.

The acceptance of an applicant is conditioned upon the passing of the entrance examination in the major subject.

Commencing October, 1928, all tuition at The Curtis Institute of Music will be free; however, a registration fee of $20 must accompany the Application for Admission. This will entitle the applicant to take the entrance examination at the time set by The Curtis Institute of Music.

Whether or not the applicant is accepted, the registration fee will be allotted to the Students' Assistance Fund.

An application already on file may be cancelled, if written request is made, not less than ten days in advance of examination date, in which case the registration fee will be returned.

GENERAL INFORMATION

Living Accommodations

Upon request, rooming accommodations selected by the Counselor to the Student Body will be recommended to students, according to individual needs and means. Scale of rentals and any further details desired may be obtained from the Student Counselor.

Practice Facilities

For this purpose, the Institute has studios equipped with Steinway pianos which may be used by students. One of these practice studios is equipped with a three-manual Aeolian practice pipe organ.

Health Measures

A physician has been appointed by the Institute to give immediate attention to students, in case of illness.

Dining Room

Home-cooked luncheons and dinners (served at cost) form a pleasant break in the study day. The students and the members of the faculty eating at the same tables, incidentally become better acquainted and in this manner bridge the distance which so often exists between student and instructor.

CALENDAR

For the School Year 1928–29

First Term Begins	Monday, October 1, 1928
First Term Ends	Thursday, January 31, 1929
Second Term Begins	Friday, February 1, 1929
Second Term Ends	Friday, May 31, 1929

Holidays

Thanksgiving	Thursday, November 29, 1928
Christmas Vacation	December 23, 1928 to January 2, 1929 (both inclusive)
Washington's Birthday	Friday, February 22, 1929
Easter Vacation	March 29 to April 3, 1929 (both inclusive)
Memorial Day	Thursday, May 30, 1929

Entrance Examinations

Entrance examinations are held at The Curtis Institute of Music in Philadelphia in April and May of each year.

The entrance examination dates for each department may be had upon request.

THE CURTIS QUARTET

The Curtis Quartet has been organized as an integral part of The Curtis Institute of Music. It consists of the following members of the Faculty: LEA LUBOSHUTZ, *first violin*, EDWIN BACHMANN, *second violin*, LOUIS BAILLY, *viola*, and FELIX SALMOND, *violoncello*.

In 1927–28, aside from its concerts for the students, the Curtis Quartet appeared in Philadelphia, New York, and Washington.

FACULTY RECITALS

During the School Year, 1927–28, the following recitals were given by members of the Faculty;

November 9..Felix Salmond.....*Violoncellist*
December 3..Josef Hofmann.....*Pianist*
December 14..Curtis Quartet
January 4....Lucile Lawrence.....*Harpist*
January 11....Lea Luboshutz.....*Violinist*
Josef Hofmann.....*Pianist*
January 25....Emanuel Zetlin.....*Violinist*
February 8...Moriz Rosenthal.....*Pianist*
February 15...Carl Flesch.....*Violinist*
February 29...Emilio de Gogorza.....*Baritone*
March 7.....Lea Luboshutz.....*Violinist*
March 21.....Horatio Connell.....*Baritone*
April 12.....Carlos Salzedo.....*Harpist*
April 18.....Louis Bailly.....*Viola*
April 23.....Harriet van Emden.....*Soprano*
May 16.....Abram Chasins.....*Pianist-Composer*
May 24.....Josef Hofmann.....*Pianist*

Three lecture-recitals on Music of the Past were given by Wanda Landowska:

November 13..Descriptive Music of the Sixteenth, Seventeenth and Eighteenth Centuries.
November 20..Johann Sebastian Bach and His Relation to His Predecessors and His Contemporaries.
December 4...Old Dances—How They Were Danced and Played.

April 25.....The Henri Casadesus Ensemble of Ancient Instruments.

(This concert was tendered by "The Elizabeth Sprague Coolidge Foundation," The Library of Congress.)

STUDENTS' CONCERTS

Thirty-three Students' Concerts were given during the School Year, 1927–28, with programs presented by students in Pianoforte, Organ, Voice, Violin, Viola, Violoncello, Harp, Chamber Music and Orchestra.

In the seven Students' Concerts devoted to Chamber Music, the following works were played:

ANTHEIL Second String Quartet (1927)

BRAHMS Horn Trio in E flat major, Op. 40
Pianoforte Quintet in F minor, Op. 34
Pianoforte Trio in C minor, Op. 101
Sonata in G major for Violin and Piano, Op. 78

CHAUSSON Concert in D major for Pianoforte, Violin, and String Quartet

FRANCK Pianoforte Quintet in F minor

HAYDN String Quartet in D major, Op. 20, No. 4
String Quartet in D major, Op. 64, No. 5

D'INDY String Quartet, Op. 35

MALIPIERO Rispetti e Strambotti; String Quartet

MOZART Pianoforte Trio in G major (Köchel 496)
String Quartet in B flat major (Köchel 458)
Symphonie Concertante in E flat major, for Violin and Viola

SAINT-SAËNS . . . Pianoforte Trio in F major, Op. 18
Pianoforte Quartet in B flat major, Op. 41

SCHUBERT Octet for Clarinet, Horn, Bassoon and String Quintet, Op. 166
String Quartet in D minor, Op. Posthumous
String Quintet in C major, Op. 163

STUDENT ORCHESTRA CONCERTS

Several student orchestra concerts are given each year. The last of such concerts was given Wednesday evening, February 22, 1928, for the Philadelphia Forum, in the Academy of Music, Artur Rodzinski conducting. The following was the program;

CARL MARIA VON WEBER.....Overture from "Oberon"

ANTONIN DVOŘÁK......"From the New World"—
Symphony No. 5, in E minor
Adagio—Allegro molto
Largo
Scherzo—Molto vivace
Allegro con fuoco

RICHARD WAGNER....."Was duftet doch der Flieder"
from "Die Meistersinger"

WOLFGANG AMADEUS MOZART.."Qui sdegno non s'accende"
from "The Magic Flute"

WILBUR EVANS, *Basso*

FRANZ LISZT....."Les Préludes"—Symphonic
Poem No. 3

LIST OF STUDENTS

1927-1928

Abram, Jack G.	Houston, Texas
Adohmyan, Lahn*	Philadelphia
Airoff, Helene*	Los Angeles, California
Alexander, Norma P.*	Harrisburg, Pennsylvania
Amansky, Selma C.	Baltimore, Maryland
Anderson, M. Elizabeth	Barnesville, Georgia
Anderson, Margaret E.	Magnolia, Arkansas
Aronoff, Max	Philadelphia
Balkin, Matilda*	Chicago, Illinois
Bampton, Rose E.	Buffalo, New York
Barabini, Olga*	New York City
Barber, Samuel O.	West Chester, Pennsylvania
Barozzi, Adine A.	Paris, France
Behrend, Jeanne	Philadelphia
Berkowitz, Rosela S.*	Philadelphia
Berman, Grace	Detroit, Michigan
Binz, Ralph E.	Philadelphia
Bitter, John F.	New York City
Blankenship, Marion G.	Lancaster, Pennsylvania
Bloom, Irving R.*	Pittsburgh, Pennsylvania
Bloom, James S.	Philadelphia
Bodanskaya, Natalie	New York City
Bolet, Jorge L.	Havana, Cuba
Boswell, Guy McC.	Cleveland, Ohio
Boyington, Alfred M.	Kansas City, Missouri
Braun, Edith E.	Merion, Pennsylvania
Braverman, Bella	Philadelphia
Briselli, Iso	Odessa, Russia
Brock, Anne B.*	Philadelphia
Cameron, Richard J.*	Philadelphia
Cameron, William T.	Providence, Rhode Island
Carettnay, Illa	Philadelphia
Carroll, William B.*	Chicago, Illinois

Cassini, Leonard	London, England
Cato, Robert H.	Detroit, Michigan
Chalifoux, Alice E.	Birmingham, Alabama
Challenger, Edward P., II*	New Castle, Delaware
Chasins, Abram W.	New York City
Chasins, Ethel	New York City
Cherkassky, Shura	Odessa, Russia
Coffey, John W.	New Bedford, Massachusetts
Colley, Christine	Dayton, Ohio
Cole, Orlando T.	Philadelphia
Collis, James A.	Edmonton, Alberta, Canada
Compton, Frederick L.	Philadelphia
Conant, Katherine L.	Bridgewater, Massachusetts
Connor, Edith S.	Philadelphia
Coryell, Marian A.	Grand Ledge, Michigan
Coye, John S.	Wilmington, Delaware
Cray, Robert E.	Houston, Texas
Davis, Agnes	Colorado Springs, Colorado
Davis, Edwin G., Jr.	Washington, D. C.
Davis, Verlye A.*	Chicago, Illinois
Deak, Stephen	Philadelphia
Demarest, Charles N.*	Madison, Wisconsin
Diamond, Paceli	Philadelphia
Eberhard, Ernestine H.	Allentown, Pennsylvania
Edwards, Christine	Glendale, California
Epstein, Max	Brooklyn, New York
Evans, Wilbur	Philadelphia
Ferguson, Paull F.	Robinson, Illinois
Fields, Eleanor L.	Norristown, Pennsylvania
Fink, Mary M.	Baltimore, Maryland
Finkelstein, Sidney E.	Miami, Florida
Fischoff, Joseph	South Bend, Indiana
Fox, Earl E.	Scranton, Pennsylvania
Frantz, Florence	Philadelphia
Freed, David	San Diego, California
Frengut, Leon	Baltimore, Maryland

FULDA, BORIS	Moscow, Russia
FULTON, MARJORIE McA.	Oklahoma City, Oklahoma
GARRATT, HAROLD V.	Philadelphia
GATTER, HERMAN L.	Wyncote, Pennsylvania
GERSHMAN, PAUL	Vineland, New Jersey
GESCHICHTER, CECILLE	Los Angeles, California
GESENSWAY, LOUIS	Toronto, Canada
GILBERT, GAMA	Philadelphia
GOMBERG, CELIA	Philadelphia
GOMBERG, ROBERT	Philadelphia
GOUGH, FRANK, JR.	Lumberton, North Carolina
GRAY, ALEXANDER*	Providence, Rhode Island
GRAY, JOHN	Providence, Rhode Island
GREENWOOD, FLORA B.	Wichita Falls, Texas
GROBAN, BENJAMIN	Grand Rapids, Michigan
GUMPERT, WINIFRED E.*	Monocacy, Pennsylvania
HALBWACHS, MARTHA L.	New York City
HALL, HELEN	Dallas, Texas
HALTENORTH, BERNHARD W.	Atlantic City, New Jersey
HARDSTEEN, HELENE P.	Santa Monica, California
HARE, ESTHER B.	Caldwell, Idaho
HARMAALA, JOHN H.	Gloucester, Massachusetts
HARMS, WILLIAM H.	Ottawa, Kansas
HEADMAN, FRANK M.	Roxborough, Pennsylvania
HEALY, DANIEL L.	Framingham, Massachusetts
HELMAN, SASCHA J.	New York City
HEPLER, EMILY S.	Ventnor, New Jersey
HERING, SIGMUND*	New York City
HICE, ARTHUR E.	Philadelphia
HIRSH, HARRY S.	Baltimore, Maryland
HOCHSTETTER, EDNA B.	Philadelphia
HODGE, DOROTHY F.	Radnor, Pennsylvania
HODGE, MURIEL B.	Radnor, Pennsylvania
HODGE, SONIA	Kansas City, Missouri
HOOPER, CARL V.	Mapleton Depot, Pennsylvania
HORLE, HENRIETTE	Philadelphia
IRONS, FLORENCE E.	Burlington, New Jersey

JEPSON, HELEN E.	Akron, Ohio
JIRAK, JOSEPHINE A.	Kansas City, Kansas
JOHNSON, I. KENNETH	Olean, New York
JOHNSON, W. RUSSELL*	Philadelphia
JONES, FRANCIS E.	Schenectady, New York
JUSKO, RALPH V.	Worcester, Massachusetts
KAHN, GORDON G.	New York City
KAPLAN, VILMA	Baltimore, Maryland
KOJEV, NICKOLAS N.*	Yaroslav, Russia
KOPELMAN, SAMUEL A.*	Philadelphia
KOWALSKA, SABINA W.	Wilmington, Delaware
KRAINIS, ABRAHAM	Philadelphia
KRAMER, ERMA K.*	Reading, Pennsylvania
KRECHMER, WILLIAM F.*	Philadelphia
KRINSKY, YVONNE	Newark, New Jersey
KRUPNICK, ABRAHAM E.	Philadelphia
LAMAS, EUGENE	Los Angeles, California
LAZZARO, ALFIO	Philadelphia
LEE, WARREN L.*	Philadelphia
LEHNHOFF, SHEPPARD I.	Chicago, Illinois
LENROW, ELBERT	Binghamton, New York
LEVIN, SYLVAN	Baltimore, Maryland
LEVINE, JOSEPH S.	Philadelphia
LEVINE, ROBERT S.	Dormont, Pennsylvania
LEVITT, ANNA	New York City
LEWIS, ELEANOR J.	St. Albans, Vermont
LOCKWOOD, ROSS S.	Duquesne, Pennsylvania
LUCHS, SELMA B.	Philadelphia
MCALISTER, SAIDEE G.	Tupelo, Mississippi
MCCURDY, ALEXANDER, JR.	Eureka, California
MCGINNIS, ROBERT E.	Wyncote, Pennsylvania
DE MACHULA, TIBOR J.	Budapest, Hungary
MAPES, GORDON M.*	Binghamton, New York
MARKS, MAXWELL	Philadelphia
MARZYCK, MARY A.	Denver, Colorado
MATISON, LILY	Santa Monica, California
MAYERS, BERNARD L.*	Lakewood, New Jersey

Méhus, Alma K.	Brinsmade, North Dakota
Meiskey, Elsa E.	Lancaster, Pennsylvania
Menotti, Gian-Carlo	Milan, Italy
Meredith, Eleanor F.	Coatesville, Pennsylvania
Meyer, Felix	Jacksonville, Florida
Miller, Eugenie	Philadelphia
Mitchell, Ercelle	Baltimore, Maryland
Molind, Aaron	Philadelphia
Montgomery, Mary B.	Villa Nova, Pennsylvania
Morales, Angélica M.*	Mexico City, Mexico
Morseman, Florence J.	Sedalia, Missouri
Murdock, Victoria M.	Wichita, Kansas
Nazarevitch, Xenia	New York City
Neufeld, Ernst N.	Košice, Czecho-Slovakia
Nicoletta, Eleanor J.	Philadelphia
Noyes, B. Frank	Groton, Connecticut
O'Hara, James J.*	Rockland, Maine
Paget, Ethel M.	Philadelphia
Peckham, Irene	Little Rock, Arkansas
Pepper, George	Los Angeles, California
Perssion, Ruth*	Milwaukee, Wisconsin
Petraites, Peter V.	Homestead, Pennsylvania
Pfohl, Ruth W.	Winston-Salem, North Carolina
Phillips, Edna M.	Reading, Pennsylvania
Pickens, Jane	Atlanta, Georgia
Polisi, William	Philadelphia
Pons, Max	Amsterdam, Holland
Poska, Judith	Seattle, Washington
Prydatkevych, Roman	New York City
zu Putlitz, Lois	Los Angeles, California
Pyle, Ella W.	Wilmington, Delaware
Ralston, Howard L.	New Concord, Ohio
Raphael, Bernard	Philadelphia
Reatha, Reva	Detroit, Michigan
Regina Dolores, Sister	Philadelphia
Reinert, Clarence W.	Allentown, Pennsylvania
Reinhardt, Donald S.	Llanerch Manor, Pennsylvania

Reinhardt, Louise	Wilmington, Delaware
Resnikoff, Vera	Odessa, Russia
Richardson, John B.	Philadelphia
Robinson, Carl R.	Louisville, Kentucky
Robofsky, Abraham H.	Baltimore, Maryland
Roubleff, Inna	St. Petersburg, Russia
Ruggieri, Frank	Philadelphia
Saidenberg, Theodore	Philadelphia
Savitt, Jay	Philadelphia
Scanlon, Ella H.	Pittsburgh, Pennsylvania
Schwartz, Frank J.	Philadelphia
Schwartz, Isadore	Philadelphia
Sharlip, Benjamin	Philadelphia
Sharp, Marion	Salt Lake City, Utah
Sharp, Maurice O.	Sheridan, Wyoming
Shelton, Frances E.	Dania, Florida
Sheridan, Frances E.	New Castle, Delaware
Sherman, Charles	Philadelphia
Shopmaker, Leopold	Kansas City, Kansas
Siegl, Henry W.	Detroit, Michigan
Simons, Charlotte	Chicago, Illinois
Sivel, Margaret E.	Philadelphia
Smith, Norman P.*	Philadelphia
Stark, Ethel	Montreal, Canada
Stern, Lucie	Riga, Latvia
Stetler, Floraine A.	Detroit, Michigan
Stevens, Margaret	Collingswood, New Jersey
Swenson, Ervin I.	Murdock, Minnesota
Tasso, Fiorenzo	Lamparo, Italy
Temianka, Henri	Antwerp, Belgium
Terranova, Maria*	Highland Park, Pennsylvania
Thibault, Conrad W.	Northampton, Massachusetts
Thurmond, James M.	Dallas, Texas
Tolces, Toska	New York City
Townsend, Richard E.	Philadelphia
Townsend, Winifred	Philadelphia
Trafficante, Elisabeth	Philadelphia

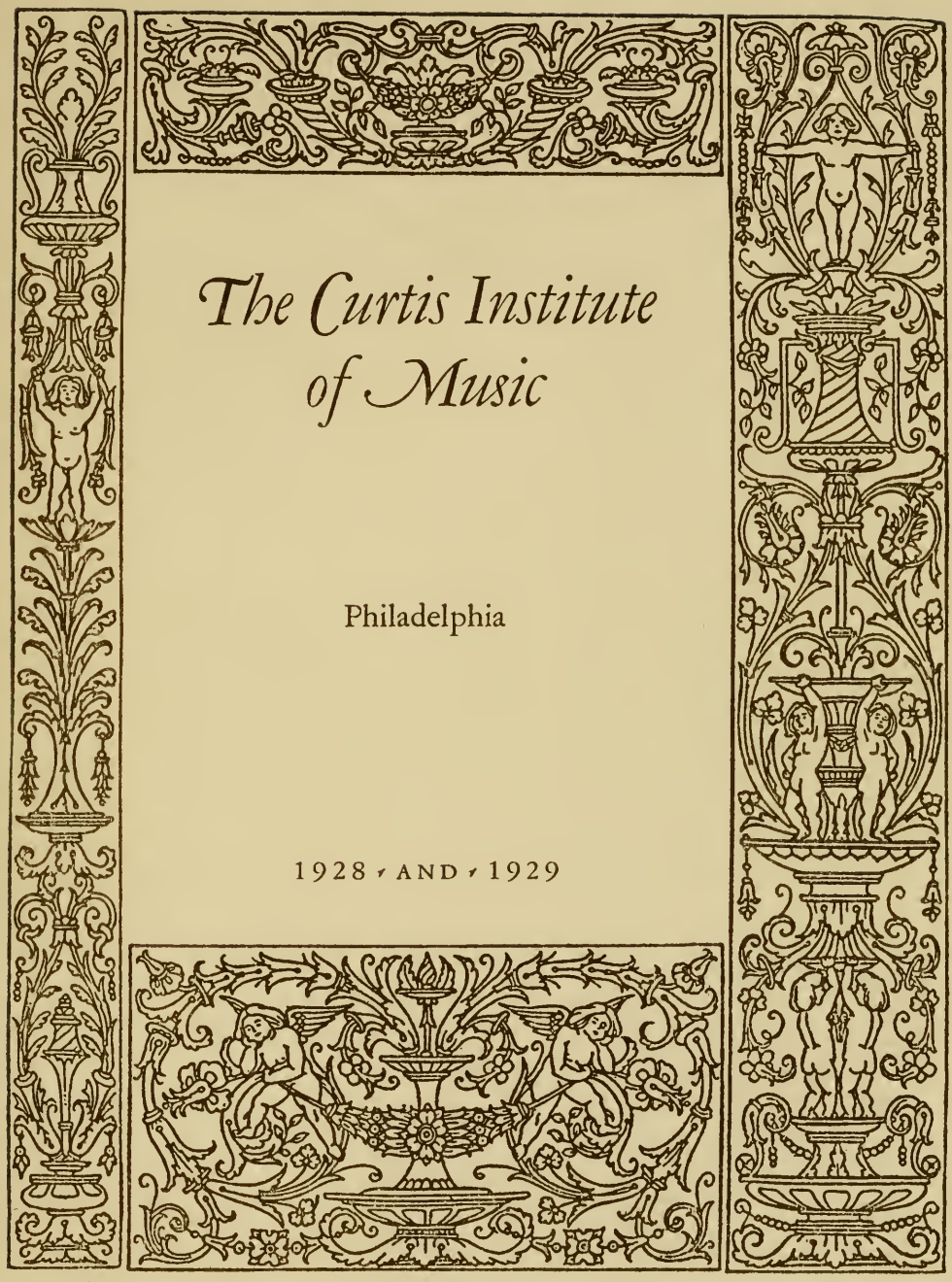
Ullberg, Lloyd E.	Turlock, California
Van Laningham, Marion M.	Des Moines, Iowa
Walker, Louise P.	Ottawa, Kansas
Walstrum, Theodore P.	Ridgewood, New Jersey
Weinrich, Carl	Paterson, New Jersey
Westmoreland, Elizabeth B.	Antlers, Oklahoma
Whitehead, Henry C.	Norfolk, Virginia
Williams, Florence	Allentown, Pennsylvania
Wilson, Frank M.	Meridian, Mississippi
Woempner, Carl	Minneapolis, Minnesota
Wyner, Louis	Atlantic City, New Jersey
Yaeckel, Louis W.	Hollywood, California
Zimmerman, Oscar G.	Philadelphia

* Withdrawing before the close of the year.

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The Curtis Institute of Music

Philadelphia

1928 · AND · 1929

The Curtis Institute *of* Music

Endowed

By MARY LOUISE CURTIS BOK



CATALOGUE

1928-1929

Second Edition

RITTENHOUSE SQUARE
PHILADELPHIA PENNSYLVANIA

THE CURTIS INSTITUTE *of* MUSIC

WAS CREATED, IN 1924,
UNDER AN ENDOWMENT

By MARY LOUISE CURTIS BOK

AND IS OPERATED UNDER A CHARTER OF
THE COMMONWEALTH OF PENNSYLVANIA

PURPOSE

TO HAND DOWN THROUGH CONTEMPORARY
MASTERS THE GREAT TRADITIONS
OF THE PAST.

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE

The Curtis Institute *of* Music Offers to Students

Instruction by world famous artists who give individual lessons.

Free tuition.

Financial aid, if needed.

Steinway Grands, string and wind instruments rent free, to deserving students; the Steinways being placed in the domiciles of students who major in Pianoforte.

Opportunities to attend concerts of the Philadelphia Orchestra and of important visiting artists, also performances of the Metropolitan Opera Company—as part of their musical education.

Summer sojourns in the United States and Europe, to advanced and exceptionally gifted students, under artistic supervision of their respective master teachers of the Curtis Institute.

Public appearances during the period of their studies, when warranted by their progress, so that they may gain practical stage experience.

In addition to development of the student to full artistic maturity, financial assistance in setting out upon a public career.

Director

JOSEF HOFMANN

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Philip S. Collins
Cyrus H. K. Curtis
Mrs. Samuel S. Fels



ENTRANCE TO THE MAIN BUILDING



HALL IN THE MAIN BUILDING

EXECUTIVE STAFF

Director
JOSEF HOFMANN

Secretary to the Director
DOROTHY LYNCH

Executive Secretary
DAVID SAPERTON

Dean
GRACE H. SPOFFORD

Assistant to the Dean
ELIZABETH Z. SWENSON

Registrar
MARGARET H. BENKERT

Counselor to the Student Body
EMILY L. MCCALLIP

Comptroller
H. W. EASTMAN

Librarian
MARJORIE WINN

LOCATION

The Curtis Institute of Music, facing the green of Rittenhouse Square, is in the heart of the best residential section of Philadelphia. It is within four blocks of the Academy of Music where the symphony concerts of the Philadelphia Orchestra, the concerts of important visiting artists and the performances of the Metropolitan Opera Company of New York are given.

BUILDINGS

The buildings comprise three beautiful private residences which have been remodelled but have retained their original homelike atmosphere.

EQUIPMENT

The equipment and furnishings combine beauty and utility.

LIBRARY

The library is of wide scope, embracing over 10,000 volumes—books, music and scores. It includes many original and unedited editions of music of the great masters.



ENTRANCE TO CASIMIR HALL



CASIMIR HALL

CASIMIR HALL

Architecturally Casimir Hall corresponds to the Main Building of the Institute.

All the resources of modern research have been used to make it acoustically perfect and soundproof against street noises.

The illumination is effected by indirect lighting concealed behind the upper moulding around the hall. The interior walls are of white mahogany and paneled up to the ceiling.

The concert organ is a four-manual Aeolian and is used for students' lessons as well as for concerts.

To facilitate the placing of pianos on the stage, a proscenium elevator has been devised which allows a section of the stage to descend to the basement where the concert grand pianos are stored.

In this hall, the students are given the opportunity of acquiring experience in students' concerts under conditions equaling those under which they will appear in professional life.

HEADS OF DEPARTMENTS

The various Departments of The Curtis Institute of Music are under the personal direction and supervision of the following members of its Faculty:

MARCELLA SEMBRICH..... *Voice*

JOSEF HOFMANN..... *Pianoforte*

LYNNWOOD FARNAM..... *Organ*

LEOPOLD AUER..... *Violin*

LOUIS BAILLY..... *Viola and Chamber Music*

FELIX SALMOND..... *Violoncello*

CARLOS SALZEDO..... *Harp*

ARTUR RODZINSKI..... *Orchestra*

ROSARIO SCALERO..... *Theory and Composition*

These artists, in each instance, in addition to their duties as Heads of Departments, instruct students personally.



Josef Hofmann
Director of the Institute



Harriet
van Emden



Emilio
de Gogorza



Marcella
Sembrich



Richard Hageman



Horatio Connell

DEPARTMENT OF VOICE

Marcella Sembrich, Head of Department

Instructors

Marcella Sembrich
Harriet van Emden
Emilio de Gogorza
Horatio Connell

Coaching and Repertoire

Richard Hageman
Artur Rodzinski
Dagmar Rybner Barclay
Ilsa Reimesch
Max Pons

Diction

Jean B. Beck
Eufemia Giannini Gregory
Samuel Arthur King
Minna Saumelle
Hermann J. Weigand

Operatic Acting and Stage Deportment

Wilhelm von Wymetal, Jr.

Platform Deportment

Samuel Arthur King

MARCELLA SEMBRICH

Marcella Sembrich Kochanska, who was destined to become one of the world's greatest operatic sopranos, was born in Lemberg, Poland. She adopted her mother's maiden name of Sembrich to serve her professional career. Her first musical instruction was received from her father in piano and violin. At the age of twelve she appeared in piano and violin recitals, and she continued her study of these instruments with Guillaume Stengel in the Lemberg Conservatory. When she was sixteen years old, Marcella was sent to Vienna to perfect her musical and pianistic training under Julius Epstein, and it was here that her great possibilities as a singer were discovered. The girl was then sent to study voice with Lamperti in Milan.

Her debut as singer was made in Athens in 1877, and success in opera came swiftly. Engagements in London, Paris, Dresden, Berlin, St. Petersburg (Leningrad), Vienna and Madrid followed in quick succession, and in 1883 Madame Sembrich was engaged as leading soprano at the Metropolitan Opera and made her debut as Lucia. Concert tours and operatic engagements in Europe alternated with her visits to America and from 1902 to 1909 she was continuously engaged by the Metropolitan Opera Company. After retiring from operatic and concert work, Madame Sembrich devoted herself to teaching and has since developed such singers as Jeritza, Dusolina Giannini, Hulda Lashanska and Queena Mario.

EMILIO DE GOGORZA

Spain, France and England have all shared in the musical endowment bestowed on this artist, who was born in 1874 of Spanish-American parents, in Brooklyn, New York, first undertook singing as a serious study in England, and first appeared in concerts in France. Emilio de Gogorza traveled with his parents as a child and it was in London that he became a favorite as a boy soloist in churches and school choirs. He completed his studies at the Ecole Monge and Lycée Louis-le-Grand in Paris, France.

De Gogorza returned to America for his first serious instruction, his teachers being Moderati and Agramonte in New York. A visit to Paris resulted in his continuing his studies with Emile Bourgeois, singing master of the Opéra Comique. In 1897 de Gogorza was first heard in a concert in New York with Marcella Sembrich. From that date his appearances have been continuous in recitals and with the leading orchestras in the United States and Europe.

With an unusual gift for languages, Emilio de Gogorza has been able to enrich his programs with the rarely heard songs and folk music of many races. He has cultivated in his audiences a taste and appreciation for the songs of the younger French composers, for Russian folk songs, and has revealed a new world of Spanish art song in the melodies of Andalusia, Catalonia, and the country of the Basques.

DEPARTMENT OF PIANOFORTE

JOSEF HOFMANN, Head of Department

DIVISION OF PIANO SOLO

JOSEF HOFMANN, Head of Division

Instructors

JOSEF HOFMANN
ALEXANDER LAMBERT
ISABELLE VENGEROVA
DAVID SAPERTON

DIVISION OF ACCOMPANYING

HARRY KAUFMAN, Head of Division and Instructor

DIVISION OF SUPPLEMENTARY PIANO

ABRAM CHASINS, Head of Division

Instructors

ABRAM CHASINS
ETHEL S. DRUMMOND
CLAIRE SVÉCENSKI
and others, drawn from the student body of the Institute.

DEPARTMENT OF ORGAN

LYNNWOOD FARNAM, Head of Department and Instructor



Josef Hofmann



Alexander Lambert



Isabelle Vengerova



David Saperton



Harry Kaufman



Abram Chasins



Lynnwood Farnam

JOSEF HOFMANN

A musical lineage that embraced on his father's side a piano teacher, pianist-composer and orchestra leader, and on his mother's a noted soprano of the Cracow Municipal Opera, furnished the background for the youthful genius, Josef Hofmann. He was born in 1876 and began to study music before the age of four, his first teacher being his sister. A year later Hofmann senior undertook the boy's musical training.

Josef Hofmann made his first public appearance in a town near Warsaw when he was five years old. Other concerts followed in the leading cities of Poland, and when he was eight, he was heard by Anton Rubinstein, who predicted a career of exceptional brilliance for the youthful prodigy.

At the age of nine, his first European tour was arranged and the boy was heard in Germany, France, England and Scandinavia. Soon after, in 1887, he appeared for the first time in the United States, giving forty concerts. The remarkable playing of the eleven-year-old boy so aroused the enthusiasm of Alfred Corning Clark of New York that he generously offered to provide his father with the necessary means to further his musical education and artistic growth, whereupon the boy returned to Europe to study music in Berlin. Four years later he became the only private pupil of Anton Rubinstein.

In 1894, then eighteen years old, Hofmann returned to the concert platform. He toured Germany and England, and in 1896 made his Russian debut. Two years later he returned for a tour of the United States, and has since been constantly before the public as concert pianist and composer. For the last twenty-one years Mr. Hofmann has made his home in the United States and has become an American citizen.

Hofmann's compositions are numerous. His orchestra works have been performed in the United States and Europe by Nikisch, Schuch, Safonoff, Stokowski, Zach, Gabrilowitsch, Damrosch, and Stock.

ALEXANDER LAMBERT

Born of a musical family in Warsaw, Poland, in 1863, Alexander Lambert received his first piano instruction from his father, a well-known violinist.

In 1875, on the advice of Anton Rubinstein, who heard the boy play, he was sent to Vienna where he studied at the Conservatory with Julius Epstein, Gustav Mahler being a co-student. He was graduated with high honors.

In 1880 he came to America where he remained for three years, concertizing and teaching.

Thereafter he returned to Europe where he was engaged by the noted manager, Herman Wolff, to appear in concerts and to teach at "Kullaks Akademie der Tonkunst" in Berlin. His first concert tours were in conjunction with Joseph Joachim and Pablo Sarasate. He also appeared with many orchestras and in recitals.

He then went to Weimar to study with Liszt, his fellow students being Moriz Rosenthal, Alexander Siloti, Arthur Friedheim and many other well known pianists.

In 1884 he returned to America to appear as soloist with the New York and Boston Symphony Orchestras, and made a tour of the leading cities. His love for teaching was always uppermost and he established a music school in New York City which for eighteen years enjoyed an international reputation. Today he is acknowledged as one of the leading teachers in the United States.

ISABELLE VENGEROVA

A native of Vilno, Russia, descended from a family that was widely known in the field of literature, Isabelle Vengerova, at the age of 14, was sent to the Vienna Conservatory, wherefrom she was graduated in 1895. Later, she studied for two years with Leschetizky and subsequently with the famous pianist, Anette Esipoff.

Madame Vengerova distinguished herself as a pianist and teacher and became assistant to Madame Esipoff at the Imperial Conservatory in St. Petersburg (Leningrad). In 1910 she was appointed Professor of pianoforte at this famed school under the direction of Glazounoff, and remained in this position for twelve years.

Her concert tours of Russia and Western Europe took her to the principal centers of music on the continent, where she was acclaimed as a prominent soloist with orchestra, ensemble player and recitalist. With Kochanski and Joseph Press, she took part in a Brahms cycle, playing for the first time in Russia most of the chamber works of that composer.

Madame Vengerova left Russia in 1922 and came to the United States the following year. She has frequently appeared in concerts, and has been a member of the piano faculty of the Curtis Institute of Music since its foundation.

LYNNWOOD FARNAM

Born at Sutton in the Province of Quebec in 1885, Lynnwood Farnam, organist, began his musical studies as a pianist in Dunham, where, at the age of fifteen, he won the Montreal Music Scholarship. This scholarship, contributed by Lord Strathcona and Lord Mount Stephen, made possible his four years of study at the Royal College of Music in London. His teachers were Franklin Taylor and Herbert Sharpe for piano, and Dr. James Higgs, F. A. Sewell, and W. S. Hoyte for organ.

The organ won young Farnam's preference, and to this he devoted his chief interest. Returning to Canada in 1904, Mr. Farnam received his first appointment as church organist in Montreal, soon becoming organist of Christ Church Cathedral. He gave up this post in 1913 to accept a call to Emmanuel Church in Boston. The war interrupted his musical career, but after his discharge he returned to the United States.

He was engaged as organist by the Fifth Avenue Presbyterian Church, New York City, during 1919-20, and since that date has been organist of the Church of the Holy Communion in New York. Mr. Farnam has had an extensive concert career, having appeared as soloist with the Society of the Friends of Music, New York, at the Coolidge Foundation Festival of Chamber Music in Washington, the Cincinnati Music Festival, and on other notable occasions. He has given public performances at York Minster, Bath Abbey, the Cathedrals of Westminster, Southwark, Exeter, and Christ Church, Oxford, in England, and in the American Cathedral in Paris and at the Church of St. Ouen in Rouen, France.



Leopold Auer



Efrem Zimbalist



Lea Luboshutz



Edwin Bachmann



Louis Bailly



Felix Salmond



Carlos Salzedo



Albert Meiff

DEPARTMENT OF VIOLIN

LEOPOLD AUER, Head of Department

Instructors

LEOPOLD AUER
EFREM ZIMBALIST
LEA LUBOSHUTZ
EDWIN BACHMANN

Instructor of Supplementary Violin

ALBERT MEIFF

DEPARTMENT OF VIOLA AND CHAMBER MUSIC

LOUIS BAILLY, Head of Departments and Instructor

DEPARTMENT OF VIOLONCELLO

FELIX SALMOND, Head of Department and Instructor

DEPARTMENT OF HARP

CARLOS SALZEDO, Head of Department and Instructor

LEOPOLD AUER

Leopold Auer, dean of violin pedagogues and "maker of violinists," has enjoyed throughout a long life the highest distinction in many realms of music. Pre-eminent as a soloist, as orchestra conductor, and as teacher, he is also widely known for his original compositions and transcriptions. During the past twenty years, the success of his pupils has brought him worldwide fame.

Born in Hungary, Leopold Auer studied first at the Vienna Conservatory and later with Joachim. Before he was twenty he was named conductor of the Dusseldorf Orchestra, and occupied a similar post in Hamburg. In 1868 he was appointed court violinist at St. Petersburg (Leningrad), and held this post continuously until the overthrow of the Imperial régime in Russia. He succeeded Wieniawski as Professor of the St. Petersburg Conservatory, and during this entire period was conductor of the Imperial Music Association. He was acclaimed in the principal cities of Europe as the leading violinist of the age.

Political hazards compelled Professor Auer to leave St. Petersburg in 1917, and, after a brief visit to Norway, he came to America early in 1918. Here he was engaged for a concert tour of the principal cities, after which he devoted himself to teaching privately in New York City. Among his pupils are numbered Heifetz, Elman, Zimbalist, Kathleen Parlow, Cecilia Hansen, Rosen, and Seidl.

LEA LUBOSHUTZ

Born in Odessa, Lea Luboshutz began her concert career as a violinist at the age of six. It was upon the advice and insistence of Vassily Safonoff, noted Russian conductor, that she pursued her studies at the Moscow Conservatory. There she received a gold medal for exceptional accomplishment and at the age of sixteen was heard in concerts in Poland, Germany and France. She appeared with the leading orchestras, including those conducted by Safonoff and Arthur Nikisch.

Her first appearance in America was as soloist with the Russian Symphony Orchestra conducted by Altschuler. An extensive tour of Russia and other European countries followed, when she gave more than one hundred recitals. Madame Luboshutz then studied for three years with Eugène Ysaÿe, becoming one of his most brilliant pupils. Since then she has appeared extensively in concerts in the United States and abroad. She has been soloist with the Berlin Philharmonic Orchestra, the Pasdeloup Orchestra in Paris, and has played before the King and Queen of Belgium. Madame Luboshutz returned to America a few years ago as soloist with the State Symphony of New York. She has since been heard as soloist with the leading symphony orchestras in this country.

EFREM ZIMBALIST

Known throughout the musical world as one of the most brilliant concert violinists, Efrem Zimbalist displayed as a child the genius that was to bring him future renown. At the age of nine he was appointed first violin in the orchestra of the Rostov Opera, in Rostov-on-Don, Russia, where he was born. Soon after he was sent to study with Professor Leopold Auer at the Imperial Conservatory of Music in Petrograd.

The principal cities of Europe had already acclaimed him as one of the world's greatest violinists when he made his American debut in 1911. Since then Mr. Zimbalist has been heard in the principal cities of the civilized world, has appeared as soloist with the leading orchestras, and has made several tours around the world. He has contributed original compositions for the violin, piano and voice, and has composed successful light operas.

LOUIS BAILLY

A native of Valenciennes, France, born in 1882, Louis Bailly devoted the first three years of his musical studies in Paris, from 1895 to 1898, to the violin, then transferring his allegiance to the viola. At the close of one year's study of viola, he headed the list of prize winners at the Paris Conservatory. Thereafter he was heard as soloist at the Concerts Colonne, the Opéra Comique, the Grand Opéra, and the Société des Concerts du Conservatoire. He was one of the original members of the Capet Quartet, remaining with this organization for seven years, and then joined the Geloso Quartet until its disbanding at the outbreak of the war. With these organizations he had appeared both as soloist and in ensemble in France, England, Germany, before the Royal court of Rome, and in Belgium, Switzerland and Holland. In 1917 Mr. Bailly obtained a special release from military duty to join the Flonzaley Quartet in New York. With Harold Bauer at the piano he gave the first performance of Ernest Bloch's Suite for Viola and Piano at the Pittsfield Festival in 1919. Mr. Bailly has been soloist with the Philadelphia Orchestra, with the National Symphony in New York under Bodanzky and with the Friends of Music, New York City. He is a Cavalier of the Order of the Crown of Roumania (1925) and for eight years was a member of the Jury of the Paris Conservatory.

FELIX SALMOND

A musical endowment was the birthright of this violoncellist, his father being Norman Salmond, celebrated English bass-baritone, and his mother a professional pianist. Felix Salmond was born in London in 1888. His early gifts matured under the tutelage of Professor W. E. Whitehouse of the Royal College of Music in London, where at the end of three years young Salmond won a scholarship which he retained for a period of four years. He then continued his studies in Brussels with Edouard Jacobs.

Mr. Salmond made his debut in London in 1919, and thereafter appeared in concerts throughout Great Britain. He was invited by Sir Edward Elgar to appear as soloist in the première of that composer's Concerto for Violoncello and Orchestra, played by the London Symphony. In 1921 he made his debut on the Continent in a recital in Amsterdam after devoting two seasons to ensemble playing with the Chamber Music Players.

Mr. Salmond has appeared in concerts with the most celebrated pianists of the day, and as soloist with the leading orchestras. He made his first concert appearance in the United States in 1922, and has alternated his visits here with concert tours of Europe. While Mr. Salmond is recognized as one of the leading exponents of the classical repertoire for the 'cello, he has done much to introduce the works of modern composers.

CARLOS SALZEDO

Destined to become the leading single factor in elevating the harp to a position of undisputed authority and popularity, Carlos Salzedo, the creator of "contemporary harpism," won his earliest laurels in piano and solfège. He was born in 1885 in the province of Gironde, France, and entered the Bordeaux Conservatory at the age of seven. In two years he had won first prizes in the piano and solfège departments. Thence he went to the Paris Conservatory, and at the age of twelve began the study of the harp. Four years later he won in one day the First Prizes for both piano and harp at the Paris Conservatory.

Until he was twenty, Salzedo toured Europe both as pianist and harpist. Not until 1909, when Gatti-Casazza engaged him as solo harpist with the Metropolitan Opera, did the young musician finally determine which instrument would be the one to fashion his career. But once having adopted the harp, Salzedo set about to elevate it to its proper place of importance. He founded organizations and movements to attract public interest, and alternated his tours of America with visits to Europe. The outbreak of the war found him in Europe with the Trio de Lutèce, and after his discharge from the army, Salzedo returned to the United States.

He organized the Salzedo Harp Ensemble, and was elected president of the National Association of Harpists, which office he still holds. With Edgar Varèse, he formed the International Composers' Guild, and issued a magazine, Eolus, devoted to contemporary music. As a teacher, he revitalized harp technique and created the system of symbols now universally used to designate the means of producing desired effects. His "Modern Study of the Harp" is the recognized textbook in this branch of music. Salzedo's compositions and transcriptions are numerous. His symphonic poem, "The Enchanted Isle," has been played by the Symphony Orchestras of Chicago, Detroit, Philadelphia and Boston.

DEPARTMENT OF ORCHESTRA

ARTUR RODZINSKI, Head of Department
Conductor of the Students' Orchestra
Instructor of Conducting
and Orchestra Classes

Instructors

Double Bass, ANTON TORELLO
Flute, WILLIAM M. KINCAID
Clarinet, LUCIEN CAILLIET
Oboe, MARCEL TABUTEAU
Bassoon, WALTER GUETTER
Horn, ANTON HORNER
Trumpet, SOL COHEN
Trombone, GARDELL SIMONS
Tuba, PHILIP A. DONATELLI
Percussion, OSCAR SCHWAR

(All the above are members of the Philadelphia Orchestra.)

COURSES IN ORCHESTRA INSTRUMENTS

There is in the United States a serious lack of players of woodwind, brass, and percussion instruments, qualified to hold posts in the many symphony orchestras scattered throughout the country. There exist today more excellent positions, waiting to be worthily filled, than there are players ready to fill them.

The instructors of orchestra instruments are artists who hold in the Philadelphia Orchestra the posts of solo players of these various instruments.

The Orchestra

All students of string instruments, and those specializing in woodwind, brass, and percussion are required to take part regularly in the rehearsals and concerts of the student orchestra. This training is intensified by participation in the orchestra of various solo players of the Philadelphia Orchestra.

Orchestra Classes

These classes will give students preliminary training in orchestra technique, routine, and sight-reading.

ARTUR RODZINSKI

An innate love for music persisted during the early formative years of Artur Rodzinski, despite the fact that his father, who was an army surgeon stationed at Lemberg, Poland, chose the profession of law for his son. Born in 1893, young Rodzinski attended the Vienna University where he received the degree of Doctor of Laws. Then, having been obedient to the parental dictum, he turned to music, his real love. At the Vienna Academy he studied piano with Sauer and Lalewicz, theory and composition with Marx and Schreker. His teacher in conducting was Schalk, and soon young Rodzinski was conducting with Schreker the chorus of the Vienna Philharmonic Society, and produced the "Totenmesse" of Berlioz.

The war interrupted his musical activities, but after being wounded in action he received his discharge and became conductor of the Lemberg Opera. Later he was appointed first conductor of the Warsaw Opera, and here he was enabled to display his initiative in the presentation of new works. Ravel's "L'Heure Espagnole," Strauss' "Rosenkavalier," D'Albert's "Tote Augen" and Ferrari's "Jewels of the Madonna" all were heard under the leadership of Rodzinski before their presentation in the larger cities of Europe. During this period he was also conductor of the Philharmonic Orchestra in Warsaw. In 1925 he was engaged by Leopold Stokowski as assistant conductor of the Philadelphia Orchestra.



Gardell Simons



William M. Kincaid



Lucien Cailliet



Anton Horner



Artur Rodzinski



Marcel Tabuteau



Sol Cohen



Walter Guetter



Philip A. Donatelli



Anton Torello



Oscar Schwar



Rosario
Scalero



Anne-Marie
Soffray



Renée
Longy-Miquelle



Ernest Zechiel

DEPARTMENT OF THEORY AND COMPOSITION

ROSARIO SCALERO
Head of Department
and Instructor in Composition,
Instrumentation and Orchestration

Instructor in Elementary Counterpoint
and Elementary Harmony
ERNEST ZECHIEL

Instructors in Solfège
RENÉE LONGY MIQUELLE
ANNE-MARIE SOFFRAY

ACCOMPANISTS

HARRY KAUFMAN
Official Accompanist of the Institute

Other Accompanists:
DAGMAR RYBNER BARCLAY
ILSA REIMESCH
and others, drawn from the student
body of the Institute

ROSARIO SCALERO

In his art Johannes Brahms represents the last of the German masters in whom was blended the tradition of Italian and German art, this tradition having come to him from Palestrina through an unbroken line of teachers including Albrici (Palestrina's pupil and first cantor of the St. Thomas Church in Leipzig), Fasch, Zelter, Mendelssohn, Joachim, Nottebohm and Mandyczewski. Before he reached the end of his glorious career, Brahms had gathered about him in Vienna a circle of artists who still lived in that marvelous atmosphere where Beethoven and Schubert had not yet become legendary figures. It was into this environment that Scalero came to live as a young man and remained for seven years studying composition with Mandyczewski, one of the most intimate friends of Brahms and the editor of Schubert's and Haydn's complete works.

Scalero, born in 1873, began his musical career as a violinist at the Liceo Musicale in Turin. Later his studies proceeded with Camillo Sivori in Genoa, and then with August Wilhelmj in London. At the age of twenty, Scalero won the title of Distinguished Academician of the Royal Academy of St. Cecilia in Rome, and after his studies with Mandyczewski he was appointed Docent of Musical Form at the same Academy.

After a series of concerts in the principal cities of Europe, Scalero settled in Rome, where he founded the Società del Quartetto, for the performance of ensemble and choral works. He has also acted as High Commissioner for Examinations for the Conservatories of Naples, Rome, and Parma. His works are numerous and include compositions for violin, piano and orchestra.

LECTURES ON ART

A series of eight lectures on Fundamental Principles of Expression in Art will be given by Leo Katz, painter and art critic of New York.

1. A Modern Vision of the Development of Art October 8
2. Impersonal Elements: Symbolic and Magic Art (with experiments) October 15
3. Rhythm, Personal Expression (with experiments) October 22
4. Color and Light October 29
5. The Phenomenon of Vision November 5
6. Intuition, Religion and Art . . . November 12
7. The Form of Speed November 19
8. The Latest Phases in Art November 26

THE ACADEMIC DEPARTMENT

Believing that a broad cultural background is an essential factor in the making of an artist, the Institute, in its Academic Department, offers numerous courses of studies supplementary to the major work in music, whereby the students may secure a foundation on which to build in the future.

The Faculty

French, and History of Music

Jean B. Beck, Ph.D.
Professor of Romance Languages and Literature
Lecturer on the History of Music
University of Pennsylvania

World History

Roy F. Nichols, A.M., Ph.D.
Assistant Professor of History
University of Pennsylvania

English Composition and English Literature

William Page Harbeson, LL.B., Ph.D.
Assistant Professor of English Literature
University of Pennsylvania

Elbert Lenrow, A.M.
Instructor in English
University of Pennsylvania

English Diction and Platform Deportment

Samuel Arthur King, M.A. (London)
Lecturer in English Diction
Bryn Mawr College

Italian

EUFEMIA GIANNINI GREGORY

German

HERMANN J. WEIGAND, PH.D.
Professor of German Literature
University of Pennsylvania

Psychology

SAMUEL W. FERNBERGER, PH.D.
Assistant Professor of Psychology
University of Pennsylvania

Academic Tutor

MARY B. WESNER, A.B.

Students, unless excused for some valid reason, are required to study at least one academic subject each year and to attend certain lectures.

STUDIES

VOICE

PIANOFORTE:
- Solo
- Accompanying
- Supplementary

ORGAN

VIOLIN:
- Solo
- Supplementary

VIOLA

VIOLONCELLO

HARP

CHAMBER MUSIC AND ENSEMBLE PLAYING

OPERATIC COACHING AND REPERTOIRE

OPERATIC ACTING AND STAGE DEPORTMENT

PLATFORM DEPORTMENT

THEORY:
- Harmony
- Counterpoint
- Solfège
- Dictation
- Chamber Music Score Reading
- Elements of Music
- Instrumentation
- Orchestra Score Reading

COMPOSITION

ORCHESTRATION

CONDUCTING

ORCHESTRA PLAYING

ORCHESTRA INSTRUMENTS:
- Double Bass
- Flute
- Clarinet
- Oboe
- Bassoon
- Horn
- Trumpet
- Trombone
- Tuba
- Percussion

HISTORY OF MUSIC

WORLD HISTORY

PSYCHOLOGY

LANGUAGES, LITERATURE AND DICTION:
- English
- French
- Italian
- German

PLANS OF STUDY

The courses of study at The Curtis Institute of Music are not rigid. The curriculum of each student is carefully adjusted to his individual needs. In general, the following may be considered as typical.

[*Major subject in capitals; supplementary subjects underneath.*]

VOICE	PIANOFORTE	ACCOMPANYING
Supplementary Piano Coaching and Repertoire Solfège and Theory English Italian German or French Special Diction Principles of Art Expression History of Music Psychology or World History Platform Deportment Operatic Acting and Stage Deportment	Chamber Music Solfège and Theory Principles of Art Expression History of Music English French, German or Italian Psychology or World History Platform Deportment	Chamber Music Solfège and Theory Principles of Art Expression History of Music English French, German or Italian Psychology or World History Platform Deportment

Organ	Violin, Viola, Violoncello	Conducting
Supplementary Piano	Supplementary Piano	Conducting of Students' Orchestra
Solfège and Theory	Chamber Music	Conducting of Practice Groups
Organ Class	Orchestra	Score Reading at Piano
Principles of Art Expression	Orchestra Class	Instrumentation
History of Music	Solfège and Theory	Playing in Orchestra
English	Principles of Art Expression	Supplementary Piano
French, German or Italian	History of Music	Studying of Symphonic and Operatic Scores
Psychology	English	Solfège and Theory
or	French, German or Italian	Principles of Art Expression
World History	Psychology	History of Music
	or	English
	World History	French, German or Italian
	Platform Deportment	Psychology
		or
		World History

Harp	Orchestra-Instruments	Composition
Supplementary Piano Harp Ensemble Orchestra Class Solfège and Theory Principles of Art Expression History of Music English French, German or Italian Psychology or World History Platform Deportment	*Double-Bass* or *Wood-Wind* or *Brass* or *Percussion* Supplementary Piano Orchestra Orchestra Class Chamber Music Solfège and Theory Principles of Art Expression History of Music English French, German or Italian Psychology or World History	Supplementary Piano Instrumentation Score Reading Chamber Music Principles of Art Expression History of Music English French, German or Italian Psychology or World History

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to present for examination. While the choice of compositions is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown, in the examination, rather than upon the degree of advancement already attained. Admission is limited to such applicants as possess unusual talent for the major subject selected, and give promise of developing professional excellence. Selection from among the applicants is made by competitive elimination. The examiners do not assume the obligation to hear all that an applicant is required to have in readiness to submit for examination.

Voice

The applicant must possess an exceptionally good voice, health, vitality, musical talent and personality. In addition, the applicant should have at least an elementary knowledge of music and of pianoforte, while some knowledge of languages is most desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory. The selections should be chosen from the works of the following composers: Parisotti, Handel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, or Wagner.

In general, applicants should not be over twenty-three years of age.

Pianoforte

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

Accompanying

Applicants shall demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer-Bülow, Clementi-Tausig, or Czerny, Opus 740. In addition, special stress shall be laid upon the candidate's sight-reading powers and sense of musical values as shown by his ability to play with reasonable fluency either primo or secondo parts of such orchestral and chamber works arranged for four hands, as the examiner may choose, and his ability to read at sight accompaniments for the violinist or singer. The applicant shall moreover have a fair acquaintance either with some of the standard violin and 'cello works, or, if his preference lie in the direction of vocal accompaniment, some knowledge of song literature.

Organ

The following should be submitted from memory: (a) Fugue or principal movement from a sonata or symphony, (b) a trio and (c) a slow movement.

Applicants must also play the following on the pianoforte: (a) a study, (b) a nocturne or other slow movement.

Applicants should not be over twenty-three years of age.

Violin

Applicants should have a precise knowledge of the positions and the change of positions, double notes, and a complete command of scales and the usual ways of bowing. They should be

able to play selected studies from Kreutzer, Rode and Fiorillo, and one or more concertos from the works of the following composers: de Bériot, Viotti, Spohr, or Vieuxtemps. Selections should be submitted from memory.

In general, applicants should not be over twenty years of age.

Viola

Applicants must have some knowledge of the clefs, the positions, scales and arpeggios; and be familiar with some of the standard violin studies such as those of Kreutzer, Rode, and also Campagnoli's 41 Caprices, Op. 22, which are especially written for the viola. They should also be able to play one movement of Firket's or Hans Sitt's Concertos.

Violoncello

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

The applicant should not be over twenty years of age.

Harp

Applicants should possess a knowledge of the principles of modern harp playing and be familiar with the "fundamental position." Knowledge of piano playing is desirable. Applicants should submit from memory two works of contemporary composers and two transcriptions from the classics.

Applicants should not be over twenty years of age.

Orchestra Instruments

The applicant must possess at least an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read from sight, and show talent and aptitude for the instrument of his selection.

Composition

Applicants must submit examples of original work, indicating the possession of genuine creative ability.

Conducting

Applicants must possess a working knowledge of clefs and transpositions, a good ear, a fair knowledge of piano or of some orchestra instrument, and adequate theoretic preparation.

Orchestra and Chamber Music

Applicants who wish to major in one of these subjects must be good sight-readers, have a good ear and sense of rhythm as well as a sound musical background. They must also show an aptitude for, and knowledge of, their chosen instrument.

The applicants should not be over thirty years of age.

ASSIGNMENT TO INSTRUCTORS

Students are assigned to instructors in accordance with the recommendation of the examiners. While requests for instruction with particular instructors will be given careful consideration, the right is reserved to make such assignments as seem to be for the best interests of the students. Instructors reserve to themselves the right of final acceptance or rejection.

ENROLLMENT REQUIREMENTS

Upon request, forms of Application for Admission will be sent to prospective students.

The acceptance of an applicant is conditioned upon the passing of the entrance examination in the major subject.

Commencing October, 1928, all tuition at The Curtis Institute of Music will be free; however, a registration fee of $20 must accompany the Application for Admission. This will entitle the applicant to take the entrance examination at the time set by The Curtis Institute of Music.

Whether or not the applicant is accepted, the registration fee will be allotted to the Students' Assistance Fund.

An application already on file may be cancelled, if written request is made, not less than ten days in advance of examination date, in which case the registration fee will be returned.

GENERAL INFORMATION

Living Accommodations

Upon request, rooming accommodations selected by the Counselor to the Student Body will be recommended to students, according to individual needs and means. Scale of rentals and any further details desired may be obtained from the Student Counselor.

Practice Facilities

For this purpose, the Institute has studios equipped with Steinway pianos which may be used by students. One of these practice studios is equipped with a three-manual Aeolian practice pipe organ.

Health Measures

A physician has been appointed by the Institute to give immediate attention to students, in case of illness.

Dining Room

On week days, home-cooked luncheons and dinners are served at cost. These meals form a pleasant break in the day. Students and members of the faculty sit at the same tables and come to know each other, thus bridging the gulf which too often separates student from instructor.

CALENDAR

For the School Year 1928–29

First Term Begins	Monday, October 1, 1928
First Term Ends	Thursday, January 31, 1929
Second Term Begins	Friday, February 1, 1929
Second Term Ends	Friday, May 31, 1929

Holidays

Thanksgiving	Thursday, November 29, 1928
Christmas Vacation	December 23, 1928 to January 2, 1929 (both inclusive)
Washington's Birthday	Friday, February 22, 1929
Easter Vacation	March 29 to April 3, 1929 (both inclusive)
Memorial Day	Thursday, May 30, 1929

Entrance Examinations

Entrance examinations are held at The Curtis Institute of Music in Philadelphia in April and May of each year.

The entrance examination dates for each department may be had upon request.

THE CURTIS QUARTET

The Curtis Quartet has been organized as an integral part of The Curtis Institute of Music. It consists of the following members of the Faculty: LEA LUBOSHUTZ, *first violin*, EDWIN BACHMANN, *second violin*, LOUIS BAILLY, *viola*, and FELIX SALMOND, *violoncello*.

In 1927–28, aside from its concerts for the students, the Curtis Quartet appeared in Philadelphia, New York, and Washington.

FACULTY RECITALS

During the School Year, 1927–28, the following recitals were given by members of the Faculty;

November 9..Felix Salmond.....*Violoncellist*
December 3..Josef Hofmann.....*Pianist*
December 14..Curtis Quartet
January 4....Lucile Lawrence.....*Harpist*
January 11....Lea Luboshutz.....*Violinist*
Josef Hofmann.....*Pianist*
January 25....Emanuel Zetlin.....*Violinist*
February 8...Moriz Rosenthal.....*Pianist*
February 15...Carl Flesch.....*Violinist*
February 29...Emilio de Gogorza.....*Baritone*
March 7.....Lea Luboshutz.....*Violinist*
March 21.....Horatio Connell.....*Baritone*
April 12.....Carlos Salzedo.....*Harpist*
April 18.....Louis Bailly.....*Viola*
April 23.....Harriet van Emden.....*Soprano*
May 16.....Abram Chasins.....*Pianist-Composer*
May 24.....Josef Hofmann.....*Pianist*

Three lecture-recitals on Music of the Past were given by Wanda Landowska:

November 13..Descriptive Music of the Sixteenth, Seventeenth and Eighteenth Centuries.
November 20..Johann Sebastian Bach and His Relation to His Predecessors and His Contemporaries.
December 4...Old Dances—How They Were Danced and Played.

April 25.....The Henri Casadesus Ensemble of Ancient Instruments.

(This concert was tendered by "The Elizabeth Sprague Coolidge Foundation," The Library of Congress.)

STUDENTS' CONCERTS

Thirty-three Students' Concerts were given during the School Year, 1927–28, with programs presented by students in Pianoforte, Organ, Voice, Violin, Viola, Violoncello, Harp, Chamber Music and Orchestra.

In the seven Students' Concerts devoted to Chamber Music, the following works were played:

ANTHEIL Second String Quartet (1927)

BRAHMS Horn Trio in E flat major, Op. 40
Pianoforte Quintet in F minor, Op. 34
Pianoforte Trio in C minor, Op. 101
Sonata in G major for Violin and Piano, Op. 78

CHAUSSON Concert in D major for Pianoforte, Violin, and String Quartet

FRANCK Pianoforte Quintet in F minor

HAYDN String Quartet in D major, Op. 20, No. 4
String Quartet in D major, Op. 64, No. 5

D'INDY String Quartet, Op. 35

MALIPIERO Rispetti e Strambotti; String Quartet

MOZART Pianoforte Trio in G major (Köchel 496)
String Quartet in B flat major (Köchel 458)
Symphonie Concertante in E flat major, for Violin and Viola

SAINT-SAËNS . . . Pianoforte Trio in F major, Op. 18
Pianoforte Quartet in B flat major, Op. 41

SCHUBERT Octet for Clarinet, Horn, Bassoon and String Quintet, Op. 166
String Quartet in D minor, Op. Posthumous
String Quintet in C major, Op. 163

PROFESSIONAL OPPORTUNITIES FOR STUDENTS

As a result of the progress of our students, the following factors have evolved by way of effecting a transition from studenthood to public life:

The Curtis Institute Concert Course

Concert Courses are being arranged in Universities, Colleges, Music Clubs and Civic Organizations.

The Curtis Institute Orchestra

This orchestra, consisting of more than one hundred students of the Institute, will give public concerts in New York, Washington and Philadelphia.

Chamber Music Groups

The Casimir and Swastika Quartets, composed of members of the student body, will give public performances in New York, Philadelphia and Washington.

Individual Debut Recitals

A number of debut recitals have been arranged in New York, Washington, Boston, Chicago and Philadelphia.

LIST OF STUDENTS

1927-1928

Abram, Jack G.	Houston, Texas
Adohmyan, Lahn*	Philadelphia
Airoff, Helene*	Los Angeles, California
Alexander, Norma P.*	Harrisburg, Pennsylvania
Amansky, Selma C.	Baltimore, Maryland
Anderson, M. Elizabeth	Barnesville, Georgia
Anderson, Margaret E.	Magnolia, Arkansas
Aronoff, Max	Philadelphia
Balkin, Matilda*	Chicago, Illinois
Bampton, Rose E.	Buffalo, New York
Barabini, Olga*	New York City
Barber, Samuel O.	West Chester, Pennsylvania
Barozzi, Adine A.	Paris, France
Behrend, Jeanne	Philadelphia
Berkowitz, Rosela S.*	Philadelphia
Berman, Grace	Detroit, Michigan
Binz, Ralph E.	Philadelphia
Bitter, John F.	New York City
Blankenship, Marion G.	Lancaster, Pennsylvania
Bloom, Irving R.*	Pittsburgh, Pennsylvania
Bloom, James S.	Philadelphia
Bodanskaya, Natalie	New York City
Bolet, Jorge L.	Havana, Cuba
Boswell, Guy McC.	Cleveland, Ohio
Boyington, Alfred M.	Kansas City, Missouri
Braun, Edith E.	Merion, Pennsylvania
Braverman, Bella	Philadelphia
Briselli, Iso	Odessa, Russia
Brock, Anne B.*	Philadelphia
Cameron, Richard J.*	Philadelphia
Cameron, William T.	Providence, Rhode Island
Carettnay, Illa	Philadelphia
Carroll, William B.*	Chicago, Illinois

CASSINI, LEONARD	London, England
CATO, ROBERT H.	Detroit, Michigan
CHALIFOUX, ALICE E.	Birmingham, Alabama
CHALLENGER, EDWARD P., II*	New Castle, Delaware
CHASINS, ABRAM W.	New York City
CHASINS, ETHEL	New York City
CHERKASSKY, SHURA	Odessa, Russia
COFFEY, JOHN W.	New Bedford, Massachusetts
COLLEY, CHRISTINE	Dayton, Ohio
COLE, ORLANDO T.	Philadelphia
COLLIS, JAMES A.	Edmonton, Alberta, Canada
COMPTON, FREDERICK L.	Philadelphia
CONANT, KATHERINE L.	Bridgewater, Massachusetts
CONNOR, EDITH S.	Philadelphia
CORYELL, MARIAN A.	Grand Ledge, Michigan
COYE, JOHN S.	Wilmington, Delaware
CRAY, ROBERT E.	Houston, Texas
DAVIS, AGNES	Colorado Springs, Colorado
DAVIS, EDWIN G., JR.	Washington, D. C.
DAVIS, VERLYE A.*	Chicago, Illinois
DEAK, STEPHEN	Philadelphia
DEMAREST, CHARLES N.*	Madison, Wisconsin
DIAMOND, PACELI	Philadelphia
EBERHARD, ERNESTINE H.	Allentown, Pennsylvania
EDWARDS, CHRISTINE	Glendale, California
EPSTEIN, MAX	Brooklyn, New York
EVANS, WILBUR	Philadelphia
FERGUSON, PAULL F.	Robinson, Illinois
FIELDS, ELEANOR L.	Norristown, Pennsylvania
FINK, MARY M.	Baltimore, Maryland
FINKELSTEIN, SIDNEY E.	Miami, Florida
FISCHOFF, JOSEPH	South Bend, Indiana
FOX, EARL E.	Scranton, Pennsylvania
FRANTZ, FLORENCE	Philadelphia
FREED, DAVID	San Diego, California
FRENGUT, LEON	Baltimore, Maryland

FULDA, BORIS	Moscow, Russia
FULTON, MARJORIE McA.	Oklahoma City, Oklahoma
GARRATT, HAROLD V.	Philadelphia
GATTER, HERMAN L.	Wyncote, Pennsylvania
GERSHMAN, PAUL	Vineland, New Jersey
GESCHICHTER, CECILLE	Los Angeles, California
GESENSWAY, LOUIS	Toronto, Canada
GILBERT, GAMA	Philadelphia
GOMBERG, CELIA	Philadelphia
GOMBERG, ROBERT	Philadelphia
GOUGH, FRANK, JR.	Lumberton, North Carolina
GRAY, ALEXANDER*	Providence, Rhode Island
GRAY, JOHN	Providence, Rhode Island
GREENWOOD, FLORA B.	Wichita Falls, Texas
GROBAN, BENJAMIN	Grand Rapids, Michigan
GUMPERT, WINIFRED E.*	Monocacy, Pennsylvania
HALBWACHS, MARTHA L.	New York City
HALL, HELEN	Dallas, Texas
HALTENORTH, BERNHARD W.	Atlantic City, New Jersey
HARDSTEEN, HELENE P.	Santa Monica, California
HARE, ESTHER B.	Caldwell, Idaho
HARMAALA, JOHN H.	Gloucester, Massachusetts
HARMS, WILLIAM H.	Ottawa, Kansas
HEADMAN, FRANK M.	Roxborough, Pennsylvania
HEALY, DANIEL L.	Framingham, Massachusetts
HELMAN, SASCHA J.	New York City
HEPLER, EMILY S.	Ventnor, New Jersey
HERING, SIGMUND*	New York City
HICE, ARTHUR E.	Philadelphia
HIRSH, HARRY S.	Baltimore, Maryland
HOCHSTETTER, EDNA B.	Philadelphia
HODGE, DOROTHY F.	Radnor, Pennsylvania
HODGE, MURIEL B.	Radnor, Pennsylvania
HODGE, SONIA	Kansas City, Missouri
HOOPER, CARL V.	Mapleton Depot, Pennsylvania
HORLE, HENRIETTE	Philadelphia
IRONS, FLORENCE E.	Burlington, New Jersey

JEPSON, HELEN E.	Akron, Ohio
JIRAK, JOSEPHINE A.	Kansas City, Kansas
JOHNSON, I. KENNETH	Olean, New York
JOHNSON, W. RUSSELL*	Philadelphia
JONES, FRANCIS E.	Schenectady, New York
JUSKO, RALPH V.	Worcester, Massachusetts
KAHN, GORDON G.	New York City
KAPLAN, VILMA	Baltimore, Maryland
KOJEV, NICKOLAS N.*	Yaroslav, Russia
KOPELMAN, SAMUEL A.*	Philadelphia
KOWALSKA, SABINA W.	Wilmington, Delaware
KRAINIS, ABRAHAM	Philadelphia
KRAMER, ERMA K.*	Reading, Pennsylvania
KRECHMER, WILLIAM F.*	Philadelphia
KRINSKY, YVONNE	Newark, New Jersey
KRUPNICK, ABRAHAM E.	Philadelphia
LAMAS, EUGENE	Los Angeles, California
LAZZARO, ALFIO	Philadelphia
LEE, WARREN L.*	Philadelphia
LEHNHOFF, SHEPPARD I.	Chicago, Illinois
LENROW, ELBERT	Binghamton, New York
LEVIN, SYLVAN	Baltimore, Maryland
LEVINE, JOSEPH S.	Philadelphia
LEVINE, ROBERT S.	Dormont, Pennsylvania
LEVITT, ANNA	New York City
LEWIS, ELEANOR J.	St. Albans, Vermont
LOCKWOOD, ROSS S.	Duquesne, Pennsylvania
LUCHS, SELMA B.	Philadelphia
MCALISTER, SAIDEE G.	Tupelo, Mississippi
MCCURDY, ALEXANDER, JR.	Eureka, California
MCGINNIS, ROBERT E.	Wyncote, Pennsylvania
DE MACHULA, TIBOR J.	Budapest, Hungary
MAPES, GORDON M.*	Binghamton, New York
MARKS, MAXWELL	Philadelphia
MARZYCK, MARY A.	Denver, Colorado
MATISON, LILY	Santa Monica, California
MAYERS, BERNARD L.*	Lakewood, New Jersey

MÉHUS, ALMA K.	Brinsmade, North Dakota
MEISKEY, ELSA E.	Lancaster, Pennsylvania
MENOTTI, GIAN-CARLO	Milan, Italy
MEREDITH, ELEANOR F.	Coatesville, Pennsylvania
MEYER, FELIX	Jacksonville, Florida
MILLER, EUGENIE	Philadelphia
MITCHELL, ERCELLE	Baltimore, Maryland
MOLIND, AARON	Philadelphia
MONTGOMERY, MARY B.	Villa Nova, Pennsylvania
MORALES, ANGÉLICA M.*	Mexico City, Mexico
MORSEMAN, FLORENCE J.	Sedalia, Missouri
MURDOCK, VICTORIA M.	Wichita, Kansas
NAZAREVITCH, XENIA	New York City
NEUFELD, ERNST N.	Košice, Czecho-Slovakia
NICOLETTA, ELEANOR J.	Philadelphia
NOYES, B. FRANK	Groton, Connecticut
O'HARA, JAMES J.*	Rockland, Maine
PAGET, ETHEL M.	Philadelphia
PECKHAM, IRENE	Little Rock, Arkansas
PEPPER, GEORGE	Los Angeles, California
PERSSION, RUTH*	Milwaukee, Wisconsin
PETRAITES, PETER V.	Homestead, Pennsylvania
PFOHL, RUTH W.	Winston-Salem, North Carolina
PHILLIPS, EDNA M.	Reading, Pennsylvania
PICKENS, JANE	Atlanta, Georgia
POLISI, WILLIAM	Philadelphia
PONS, MAX	Amsterdam, Holland
POSKA, JUDITH	Seattle, Washington
PRYDATKEVYCH, ROMAN	New York City
ZU PUTLITZ, LOIS	Los Angeles, California
PYLE, ELLA W.	Wilmington, Delaware
RALSTON, HOWARD L.	New Concord, Ohio
RAPHAEL, BERNARD	Philadelphia
REATHA, REVA	Detroit, Michigan
REGINA DOLORES, SISTER	Philadelphia
REINERT, CLARENCE W.	Allentown, Pennsylvania
REINHARDT, DONALD S.	Llanerch Manor, Pennsylvania

Reinhardt, Louise	Wilmington, Delaware
Resnikoff, Vera	Odessa, Russia
Richardson, John B.	Philadelphia
Robinson, Carl R.	Louisville, Kentucky
Robofsky, Abraham H.	Baltimore, Maryland
Roubleff, Inna	St. Petersburg, Russia
Ruggieri, Frank	Philadelphia
Saidenberg, Theodore	Philadelphia
Savitt, Jay	Philadelphia
Scanlon, Ella H.	Pittsburgh, Pennsylvania
Schwartz, Frank J.	Philadelphia
Schwartz, Isadore	Philadelphia
Sharlip, Benjamin	Philadelphia
Sharp, Marion	Salt Lake City, Utah
Sharp, Maurice O.	Sheridan, Wyoming
Shelton, Frances E.	Dania, Florida
Sheridan, Frances E.	New Castle, Delaware
Sherman, Charles	Philadelphia
Shopmaker, Leopold	Kansas City, Kansas
Siegl, Henry W.	Detroit, Michigan
Simons, Charlotte	Chicago, Illinois
Sivel, Margaret E.	Philadelphia
Smith, Norman P.*	Philadelphia
Stark, Ethel	Montreal, Canada
Stern, Lucie	Riga, Latvia
Stetler, Floraine A.	Detroit, Michigan
Stevens, Margaret	Collingswood, New Jersey
Swenson, Ervin I.	Murdock, Minnesota
Tasso, Fiorenzo	Lamparo, Italy
Temianka, Henri	Antwerp, Belgium
Terranova, Maria*	Highland Park, Pennsylvania
Thibault, Conrad W.	Northampton, Massachusetts
Thurmond, James M.	Dallas, Texas
Tolces, Toska	New York City
Townsend, Richard E.	Philadelphia
Townsend, Winifred	Philadelphia
Trafficante, Elisabeth	Philadelphia

Ullberg, Lloyd E.	Turlock, California
Van Laningham, Marion M.	Des Moines, Iowa
Walker, Louise P.	Ottawa, Kansas
Walstrum, Theodore P.	Ridgewood, New Jersey
Weinrich, Carl	Paterson, New Jersey
Westmoreland, Elizabeth B.	Antlers, Oklahoma
Whitehead, Henry C.	Norfolk, Virginia
Williams, Florence	Allentown, Pennsylvania
Wilson, Frank M.	Meridian, Mississippi
Woempner, Carl	Minneapolis, Minnesota
Wyner, Louis	Atlantic City, New Jersey
Yaeckel, Louis W.	Hollywood, California
Zimmerman, Oscar G.	Philadelphia

* Withdrawing before the close of the year.

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THE CURTIS INSTITUTE OF MUSIC

JOSEF HOFMANN, *Director*



Announces a Course of Eight Lectures on

FUNDAMENTAL PRINCIPLES OF EXPRESSION IN ART

by LEO KATZ

MONDAY AFTERNOONS AT 3.15 O'CLOCK

Beginning October 8, 1928

Ending November 26, 1928

RITTENHOUSE SQUARE

PHILADELPHIA PENNSYLVANIA

Subscribers to the Comparative Arts Course during past seasons require no introduction to Mr. Leo Katz. The enthusiasm aroused by his lectures, and the growing interest displayed in the subject which is peculiarly his own, has led The Curtis Institute of Music to engage him as sole lecturer in Art for the season 1928-1929, the course in Comparative Arts having been discontinued.

The task of reconciling art, science and life has been attempted by many artists who have possessed a vision of their essential unity. Few, indeed, have arrived at so lucid a realization of their quest as Leo Katz, artist, critic and lecturer. If there is a relationship existing between philosophy and art, then in the opinion of leading art critics of the country Mr. Katz has discovered it.

His studies in the technical branches of painting have been exhaustive in the field of treatments of pigments and mediums, and the problem of permanent painting. On the theoretical side he has logically traced a pattern that connects all art forms of the past and present with corresponding developments of science.

Mr. Katz is a native of Austria, and his fame as a painter led to repeated exhibitions of his works in the principal galleries of Europe. He came to America in 1920 at the invitation of Mr. Frank A. Vanderlip to paint portraits of his family. Since then he has remained in this country, lecturing for the Architectural League of New York; the Woman's City Club of Boston; Woman's University Club, Washington, D. C.; Museum of Fine Arts, Detroit; University of California; Leland Stanford University; the University of New York; Metropolitan Museum of Art, New York; and many other organizations. The season of 1928-1929 will be the fifth consecutive season in which Mr. Katz has appeared as lecturer at The Curtis Institute of Music.

It gives much pleasure to announce that this series will be open to a limited number of subscribers in addition to the students of the Institute.

Course Ticket Ten Dollars

THE LECTURES

1. A Modern Vision of the Development of Art . . . *October 8*

2. Impersonal Elements; Symbolic and Magic Art . . *October 15*
(With Experiments)

3. Rhythm, Personal Expression (With Experiments) . . *October 22*

4. Color and Light *October 29*

5. The Phenomenon of Vision *November 5*

6. Intuition, Religion and Art *November 12*

7. The Form of Speed *November 19*

8. The Latest Phases in Art *November 26*

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